TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLVI., NO. 1,182. NEW YORK: SATURDAY, AUGUST 17, 1901. PRICE TEN CENTS.

CATHRINE COUNTISS.

There are any number of folks on the stage and in society advertised in the papers as sojourning at the resorts whom you may see driving or bubbling through the park evenings on their way to suburban dinners.

Summer correspondents are never overactive and they get the news of arrivals from hotel registers, but pay no attention to the departures. So by the time the matter is printed the person written of has time to go somewhere else or go home.

It is wonderful how popular New York gets to be among the folks who have gone away for the rest cure. They sigh for Broadway and talk of the good things one can get to eat in the restaurants.

After getting thoroughly braced up on mountain air, or after having been swept by ocean breezes, we ungratefully turn our back on the place and begin to rant about New York.

But if society correspondents were to travel through the park late afternoons they'd get real news like this:

"Mr. Nothingbut, the millionaire, is seen hansoming every afternoon with Mrs. J. Hyphen Gotrox. Mr. Gotrox is yachting in the Mediterranean."

Or "Willie Willie Wump flashes through the East Drive every morning in his new auto, 'The Holy Terror,' accompanied by a different girl each trip."

The autos are getting to be great schemes with spoony couples. There is no horse to attend to and the lovers are kind and gentle on a clear road. It is only when the machine begins to bump itself that love's young dream gets a severe jarring.

But Cupid has taken up the fad, and it's dangerous to accept an invitation to go bubbling if you're a girl, for proposals are occurring in the machines and engagements made for Fall weddings almost miraculously.

It used to be the garden gate and the hammock, but these days are gone by, and the tender memories of the future will dwell lovingly on these Red Devils and Howling Horrors that are scooting about the country this Summer by the hundred.

The auto came in just as Cupid needed a tonic. He was looking about for hypophosphites and some one suggested a daily whirl in one of the machines. He picked right up.

And this is his indorsement of the cure:

I've been to the mountains and yachting,
At Newport I rested a while;
But I tired of pleasures a-lotting,
And thought of a run up the Nile;
I was weary of sport and heart snaring,
But—ah! how much better I feel
Since I've come into town for an airing
With Tom in his automobile!

'Tis a much needed change from the golfing
That has kept me all day on the go—
The dancing, the flirting, the laughing—
Beside this, it seems stupid and slow.
With girls gladsome and gay and romantically,
In the gardens of Summer a-wheel;
For Tom has grown tired of type study
Since he's bought his new automobile!

There's Lucy and Gertie and Betty,
And Jeanne with her nose retroussé;
And Angelica, pouting and pretty,
Who starts when things get in the way;
By cautious and slow engineering,
Through the fragrance and dusk of the Park,
She's becoming an expert at steering,
And can pilot us safe in the dark!

There was a time when people used to imagine that the life of a popular actress was a long, luxurious dream of delight during the hours when she was not on the stage.

It was a case then, in the fancy of many, that she rose at twelve, and, stepping from beneath the black silk sheets, rang for a small bottle and a bird. After that she lolled about and received gifts and visitors, and selected diamonds and smoked a cigarette or two.

Her dinner was broiled lobster and a high ball, and she got to bed about two in the morning after a game of poker. Life was a grand, sweet, continuous performance.

But the evening extras—how would we ever get along without them?—have been educating us in the real higher life that a woman on the stage must lead nowadays if she wishes to be beautiful.

It is a strenuous life and a cheerless one. She feeds like a prize fighter in training on rare beef and mutton and soft boiled eggs, and passes most of her waking hours under a shower.

This is about the way she puts in a day:

Rise at seven.
Cold shower.
Rub down.
Breakfast: Fruit, oatmeal and eggs.
Exercise in the gymnasium.
Bicycle till luncheon.
Cold shower.
Chops and cucumbers.
Cold shower.
Dumbbells.
Drive.
Indian clubs.
Rub down.
Deep breathing exercise.
Cold shower.
Punch the bag.
Dinner: Soup, fish and rice pudding.
Play peecheesi till bedtime.
Hot bath.
Cup of warm milk and a cracker.
Retire at nine.

Is there anything funnier to see than the face of a man who gets to a dock just as a boat leaves it? He's always mad right clear through for a minute, and then, as a rule, he sees the humor of the situation and grins.

The "brokers' boat," as it is called, that steams away from the New York dock bound for the Jersey coast always has a group of these delinquents, for the boat is a flyer and must leave on schedule time to keep the record.

Long ago they gave up the practice of waiting for the man tearing down the wharf in a cab or on foot. There always was one more, and the boat could wait a half hour and still gather them in.

But now the gangplank is taken in on the minute, and there's a bunch of brokers doomed to wait an hour for another boat.

But it is characteristic of the American traveler that he is good natured, and there are none more so than this Sandy Hook boat crowd. They stand all sorts of jostling and pushing and keep their tempers delightfully, even on days when the thermometer is sizzling.

The American tourist makes traveling a pleasure, while the Englishman and Frenchman are only conscious that they must travel to get to their destinations, and they like to kick long and earnestly about everything that can be turned into a grievance.

But conditions on this side are different. You can't bullyrag a conductor or a porter in this country or he'll make it unpleasant for you, and the American traveler has learned his little book.

His amiability is positively assertive once he gets on a boat or a train. He goes about getting camp stools for people and jollying bootblacks and newsboys and throwing money around as though he were a prince.

To meet him during his keen, shrewd business hours in the city is to meet another individual altogether. But he gets devilish and debonair when his feet touch the deck of a steamer.

In these days, when there is so much exploitation of great American hogs, expectorators and end-seat fiends, it is pleasant to study the Summer Man as he is to be seen on the four-thirty flyer for the Jersey coast.

The Russell House in Detroit sends the Matinee Girl a very prettily gotten up Book of the Players. It contains views in color and photographs of the city of Detroit and the interior of the hotel, interspersed with any number of medallion pictures of well-known actors, with President McKinley and Vice-President Roosevelt thrown in as a finish.

The Russell House is one of the hotels that caters to the people of the stage and invites them as guests, not to speak of making them thoroughly comfortable and at home while they are under its roof.

Every actor who has been on the road knows that this is not the case in all hotels. The jayer the town the less they will do to make a traveling company comfortable, and in some of the village hostelries they affect a scorn for actors.

Under such circumstances it must be pleasing to arrive in Detroit, knowing that there is a welcome waiting for the actor, with all sorts of other good things to make him glad that Michigan's lively little capital is a spot that he must always be sorry to leave and glad to get back to.

Some seasons ago this hotel started the idea of having its menu cards decorated with pictures of well-known actors. It made every menu a souvenir, and always a pleasant one, for they have a poet who composes the bills of fare and a *chef* who idealizes them.

With the orchestra playing a soft accompaniment and a picture of James K. Hackett or Robert Fitzsimmons before one life is no longer real and earnest—it is a beautiful dream, from which one only wakes to look upon a golden island in a crystal sea, and then realizes with embarrassment that it is in the finger bowl.

THE MATINEE GIRL.

DESK ROOM: One desirable desk just vacated at Shipman Brothers, 1440 B'way. for rental. * *

YIDDISH ACTORS IN DEMAND.

The remarkable fact has been disclosed that in one branch of the profession the supply of actors is not equal to the demand. It appears that since the opening of the Yiddish theatre in Chicago the Rialto of the Ghetto has been well nigh swept clean of unemployed players of the better sort, and the managers here and in Chicago are battling with each other for possession of the few accomplished actors who have not, as yet, signed for next season. When Manager Glickman opened his theatre in Chicago he organized a very capable company. But one by one his more important players disappeared, and whither they went no man knew. At length it dawned upon Manager Glickman that the deserters, true to the impulses that dominate the profession, had come to New York. For New York, be it known, is not only the Jewish theatrical centre of America, but of the world. Manager Glickman soon discovered that he could not lure the Yiddish stars back to Chicago by correspondence, so determined to make his appeal in person. He came to New York last week, it is said, armed with a most impressive bankbook and a bundle of enticing contracts. The wise players of the Ghetto, however, are in no haste to sign. They are sitting quietly in the East Side cafes, watching the value of their services increase as the Chicago manager and the several New York managers strive to outbid each other. Glorious days, indeed, are these for the Yiddish player folk.

CATHRINE COUNTISS.

A recent portrait of Cathrine Countiss appears on the first page of this number of THE MIRROR. Miss Countiss is a Texan, who, in her short career on the stage, has come rapidly into prominence by virtue of her fine dramatic talent and beauty. Last season as a member of Kirke La Shelle's Arizona company she made genuine hits in the roles of Miss McCullough, Lena Kellar, and Estrella, the lead. This Summer she has been a leading member of the Criterion Stock company, at St. Paul, and has won fresh honors by her intelligent interpretation of difficult roles. As Diana Stockton in Aristocracy, as the Queen in The Three Musketeers, and as Josephine in The Lottery of Love Miss Countiss was particularly successful and received high praise from the St. Paul dramatic reviewers. Next season Miss Countiss will be seen in New York in one of the leading roles of Prince Otto, supporting Harry Glazier, and another season she will be featured in a new production which will probably open in this city.

ADA REHAN'S TOUR CANCELED.

Ada Rehan's tour, booked for the coming season, has been canceled, it is said, and there is hardly any likelihood that she will appear at all during the Winter. A rumor went about last week that the people engaged had been notified that the company would not go out, and this report was verified by one in position to know about it. Further, it was said that it was doubtful if Miss Rehan would ever act again. In response to a question as to whether or not she is ill, ignorance was confessed, and when the reporter expressed sympathy in view of this possibility, the only rejoinder elicited was, "Oh, well, it was bound to come!" The sudden and premature closing of Miss Rehan's tour in Sweet Nell of Old Drury last season presaged something of this sort, but it assuredly was expected that she would play again this season, inasmuch as engagements had been made for the tour.

BOX OFFICE CHANGES.

The orders issued by the syndicate managers, in which changes in the box-office forces of various theatres were instructed, has caused considerable surprise, and in some instances consternation upon the part of the theatre treasurers belonging to the Treasurers' Club of America, that are principally affected by the edict. Some of the many changes are David Mayer from the Knickerbocker Theatre to the Madison Square and Louis Morgenstern from San Francisco to take Mr. Mayer's place at the Knickerbocker, Earl S. King from the Madison Square to the Savoy, and Frank Shaw from the Garden to the Empire, replacing Wilson J. Uberoth and his assistant, Thomas Naughton, who are as yet without berths. Joseph L. McDougall, resident manager of the Columbia Theatre, Brooklyn, until its recent change of hands, will come to the Garden Theatre as business-manager, in place of Frank Mahler.

AUGUSTUS THOMAS' HAPPY ADDRESS.

Augustus Thomas distinguished himself on Thursday evening last at New Rochelle, where he resides, by delivering a speech that made the hit of the evening, in spite of the fact that many men distinguished in the church, law and politics had preceded him.

The occasion was a reception to the Rev. Thomas McLoughlin, who celebrated his golden jubilee as a priest on Aug. 5. Father McLoughlin is the uncle of Maurice E. McLoughlin, formerly of the MIRROR staff but now resident manager of Proctor's Montreal Theatre.

Mr. Thomas' address was a gem. In it he told the story of the Nazarene in an entirely new way, and finished with a tribute to the venerable pastor of New Rochelle that brought down the house. Without straining for effect, his quiet humor and telling pathos made an extremely favorable impression on his fellow townsmen.

SEARLES SECURES ANOTHER HOUSE.

Thomas M. Searles, manager of the Walnut Street Theatre, Vicksburg, Miss., has secured a lease of the New Auditorium, Monroe, La., and will manage it this season in conjunction with the Walnut, and according to the policy of that house.

The Auditorium is located in the High School building of Monroe, and is the one over which there was trouble in the courts of Monroe some time ago as to whether it could be used for theatrical purposes or not, being owned by the city.

ANARCHISTS WISH TO ACT.

Placards were posted in Paterson, N. J., last Thursday announcing that on Sunday, August 18, a tragedy, entitled The Assassination of King Humbert I, will be presented at the American Theatre, in that place, by the "Right of Existence" group of anarchists. It is doubtful, however, whether the production will be permitted to take place, owing to its nature. Several objections have been filed by Paterson citizens against it.

GOSSIP OF THE TOWN.

Photo by McIan, New York

Louise Ripley, pictured above, has had a varied theatrical experience, and bids fair to become one of the best known actresses on the stage. A natural ability led Miss Ripley to adopt the stage several years ago, when she first appeared with the late Augustin Daly's company for one season, acquitting herself creditably and winning commendation for the excellence of all her work. Jacob Litt next claimed her services, and she won success with him. Then, thinking to gain a wider and more beneficial experience, she went into stock work, and was at different times with the Dearborn Stock company, Chicago; the Woodward company, St. Paul; the Grand Opera House Stock, St. Louis; the Lyceum company, Denver, and others. For two seasons she played the principal roles with McKee Rankin. During the coming season Miss Ripley will be seen in the part of Roxy in the production of Pudd'nhead Wilson that is to be under the direction of Shipman Brothers, and it is expected that her career throughout the season will be but a duplication of past successes in other characters.

Carrie Bridewell, of the Maurice Grau Opera company, arrived in New York from Europe last Wednesday. She has been in Paris for several months studying new roles in which she will appear during the coming season at the Metropolitan.

Amelia Bingham will begin rehearsals of The Climbers late in August. A dress rehearsal of the play will be given at the Broadway Theatre under the supervision of Clyde Fitch, in order that the traveling company may attain to the perfection of detail that characterized the performances at the Bijou last season.

Marie Haynes has closed her Summer season at Rochester, N. Y., and has returned to the city. Her plans for the coming season are as yet undecided.

Longley Taylor, late of James K. Hackett's company, has been engaged to play one of the principal roles in Alice of Old Vincennes, supporting Virginia Harned.

Frank Keenan has completed his arrangements for producing The Hon. John Grigsby on an elaborate scale this season. Among the players engaged are Arthur William Rowe, E. P. Sullivan, Alexander Vincent, Frederick Murray, Frank J. McIntyre, John Cumberland, Katherine Rives, Mollie Francis, Josepha Crowell, and Kate Long.

Marie George obtained an absolute divorce from William Lester Brown in the Supreme Court on Aug. 6.

The tour of The Brixton Burglary, under the management of S. S. Shubert, will begin at the Hollis Street Theatre, Boston, on Aug. 26. The company will be much the same as that which appeared in the comedy at the Herald Square Theatre this Summer.

Blanche Holt has been engaged to originate one of the leading roles in Nick Carter, Detective, a production of which will be made this season by Robert Athon, with Ena Wilson in the principal part.

Maude Thomas, Lou Middleton, and Ruby Reid, of The Strollers' chorus, were recently selected, by lot, to represent that body at the Pan-American. The funds for this excursion were raised by equal contributions from all the members of the chorus.

A dress rehearsal of Don Caesar's Return, in which James K. Hackett is to appear, will be held at Wallack's on Aug. 17.

It is said that Mabel Powers is soon to become the bride of Sidney Scarret, an Australian.

La Belle Otero, the Parisian dancer, recently was awarded the decision in a suit brought by her dressmaker to recover the cost of a gown that was not delivered on time.

A son was born to Mr. and Mrs. Julian Mitchell (Bessie Clayton) on Aug. 6, at Norwood Park, L. I.

Henry B. Harris, business-manager for Amelia Bingham in The Climbers, will branch out in other managerial ventures this season. He will produce at the Broad Street Theatre, Philadelphia, on Sept. 9 Leo Ditrichstein's new play, The Last Appeal, and he is making plans to send on the road also a new drama by a French author and a new American musical comedy.

James Craig, a prominent attorney of St. Louis, who was at one time the financial backer of several theatrical enterprises, fell from a second-story window in St. Louis on Aug. 5 and was seriously injured.

Sadie Martinot's production of The Marriage Game, by Clyde Fitch, will occur at the Broad Street Theatre, Philadelphia, on Sept. 23.

Robert Hunter, recently associated with the enterprises of Liebler and Company, has been engaged by Henry B. Harris as manager of The Last Appeal company.

The production of The Ladies' Paradise at the Metropolitan Opera House has been postponed from Sept. 2 to Sept. 9, and possibly to Sept. 16.

A VETERAN ACTOR.

John L. Saphoré, of whom an excellent likeness appears above, has been an actor and stage director for forty-four years. Mr. Saphoré recently visited THE MIRROR office and consented to a request that he relate the story of his long career.

"I was born September 15, 1835," said he, "in Philadelphia and obtained my education, like most youngsters of that time, in the public schools. Upon completing my course at the Jefferson Grammar School I entered the Central High School, from which I graduated, the third of a class, the head of which was no less a personage than the late Ignatius Donnelly. My parents and relatives were none of them connected with nor especially interested in the theatre, so that it was in no way due to them that I adopted the stage as a career. My first ambitions in that direction were aroused by my success in reciting in Sunday school. I may say here that a considerable proportion of Philadelphia actors were influenced to enter the profession by similar small beginnings.

"My first engagement was in May, 1857, at John Drew's National Theatre, Philadelphia—where the Auditorium now stands. I was a special *protégé* of John Drew, the father of the present actor of that name, and I might say I lived at his home until his death, for I went to my own merely to sleep. I am proud to relate that many an hour I held Georgie Drew Barrymore on my knee. On Saturday afternoons, for we had no matinees in those days, I would take the children, Louisa, John, and Georgie out to Fairmount Park for an outing. I commenced, as in my opinion every one must to achieve real success, at the bottom of the ladder, the first thing I ever did upon the stage being to lead the Demon Dance in The Naiad Queen. We had a splendid company at the old National in those days, including as it did George Boniface, Edwin Adams, Theodore Hamilton, Mary Devlin (afterward Mrs. Edwin Booth), Annie Wilkes, Mrs. Edwin Adams and Mrs. Boniface. Joseph Jefferson was stage-manager. Part of 1858 I spent at the Walnut Street Theatre, that was then managed by Mrs. D. P. Bowers. In the company were Mr. and Mrs. John Drew, Mr. and Mrs. Conway, Mrs. D. P. Bowers, Peter Richings, Caroline Richings, W. A. Chapman, L. R. Shewell and Mrs. Josh Silsbee, and it was even a finer company than the one at the National. I may be prejudiced, but I firmly believe that, excepting no one, Mrs. John Drew was our greatest all round actress, for the reason that she possessed more versatility than any other. I have seen her play Lady Macbeth and follow her superb performance of that part with an equally fine piece of comedy work, neither portrayal bearing the slightest resemblance to the other, and so she could go on through an almost endless repertoire of characters. Her husband, John Drew, I also deem one of the best of American players, and had his career been longer I feel sure that he would have ranked to-day the equal in his own line of any of his contemporaries. He was mainly a comedian, although he, too, could play a very wide range of parts. Among the roles with which I always associate him as the best exponent are Touchstone in As You Like It, Dogberry in Much Ado About Nothing, Maworn in The Hypocrite, and William in Black-Eyed Susan. His Irish characters were masterpieces, and I doubt if, in this line alone, he has ever had a peer. Some of the most notable of his Irish characterizations were Captain Murphy, Maguire, Gerald Pepper, Tim O'Brien, and Handy Andy. His eulogy can be written in one word of three letters, he was a man. I have heard that managers of the present day generally desire to engage unmarried players when possible. This was reversed in the old days at Philadelphia, managers greatly preferring to secure married couples, all things being otherwise equal. At that time the proportion of unmarried actors was very small, and the logical outcome, a desire upon the actor's part to be situated permanently in a place in order to have a home, was the result. This could not be otherwise than beneficial to both the public and the players. The performances were more even because the actors worked better together by reason of their long association with one another. The actors made more friends and took more interest in their work and homes than it is possible for single and unsettled persons to do. One instance of how well married players pleased their managers comes to my mind in the persons of Mr. and Mrs. E. N. Thayer, who were connected with different Philadelphia theatres for a period of over thirty years. Another thing that contributed to the welfare of the profession in those days was the fact that it remained to a great extent separated from the rest of the world. The players had their work and their recreation, their marriages and their funerals, but they mingled little with non-professionals, and I believe many unpleasant occurrences were thereby averted. It was almost an impossibility for a person not connected with the theatre to meet an actor or actress. Few outsiders had the privilege of entering an actor's home, and I recall that it used to be deemed an almost unattainable honor. These things, separately and collectively, aided to no small degree the exclusion of scandal from our ranks, and of slander and gossip by the public.

"From the Walnut Street Theatre I went to the Arch Street, where I entered upon my first full season's engagement.

"I next went to the Continental—the National renamed—as assistant stage-manager. During the season we produced The Cataract of the Ganges, The Forty Thieves, Blue Beard, and The Tempest. It was at a performance of the last named that a fire broke out, destroying the lives of nine dancers, among them the four Gale sisters. These productions were all of a spectacular nature, and despite the advancement in the art of scene painting and the other attributes of a modern production, I have never witnessed such imposing spectacles since. In The Cataract of the Ganges a woman rode into a fall of real water that in volume exceeded any effect of the kind we have ever had. Sometimes as many as twenty-four horses, ridden by circus riders, were in use upon the stage at once. In one spectacle there was introduced a chariot drawn by eight horses, that dashed from the rear of the stage to the footlights at full speed and then wheeled suddenly around. I assure you it was a thrilling and hazardous maneuver.

"A short engagement at the Winter Garden, New York city, where I produced The Naiad Queen for John Sleeper Clarke, followed. I then returned to the Arch as prompter, remaining until 1861. The company at the Arch at that time consisted of about twenty-five people, of whom the only ones now living are L. R. Shewell, retired; F. Chippendale, in the Forrest Home; Frank Drew, B. T. Ringgold, P. Aug. Anderson, Walter Benn, E. P. Wilks and myself.

"Engagements of different lengths and of varied character followed at the Howard Athenæum, Boston; Wood's Museum, Chicago; the Trimble Opera House, Albany, and with Jarrett, Thayer and Tompkins' road companies around Boston. I next had charge of the Warren Combination and the tour of Mr. and Mrs. William Gomersall.

"In May, 1866, I married Harriet A. Ketchum, of Boston, a sister of the great actor, George F. Ketcham, but herself a non-professional at the time. We remained together most of the time thereafter, until my wife was killed in an accident at the Hotel Madison, Toledo, O., Oct. 2, 1900, making over thirty-four years of married life that was both happy and peaceful for both of us.

"In 1866-67 I went to Mobile as stage-manager for Roig and McDonough. After this came a return trip to Chicago for a short time with Colonel Wood at the Museum.

"I then joined Spalding, Bidwell and McDonough for their New Orleans, Memphis and St. Louis theatres, and followed this up by going to Montreal with Lucille Western. Then came a Winter season at the Lyceum, Toronto.

"My next move was to rejoin Colonel Wood in Chicago, where I was in the midst of the great fire and was, so far as I can ascertain, the only actor with a roof over my head the morning after the disaster. I went with Colonel Wood to the Globe, and then leased and managed for myself the Toronto Lyceum. After this I went to Galveston with Henry Greenwall. I was at the National Theatre, Philadelphia, during the Centennial season of The Black Crook. The following Winter found me at the opening of the Academy of Music, Halifax, N. S. From there I went to the Pence Opera House, Minneapolis, and then once more back to Chicago, first at the Academy of Music and then at Colonel Wood's newly erected Museum. Engagements with Robert Downing and Edwin Ferry bring me down to 1893, at which time I joined Walker Whiteside at the Union Square Theatre, playing Polonius and the First Gravedigger in Hamlet and Joseph in Richelieu. I have played the two first-named roles over one thousand times, which I think quite a record. I have been with Mr. Whiteside continuously since 1893.

"During these many engagements I have either played with or directed the stage for Edwin Forrest, E. L. Davenport, Edwin Adams, Edwin Booth, John Wilkes Booth, Mr. and Mrs. W. J. Florence, J. W. Wallack, Kate Bateman, W. E. Burton, Mr. and Mrs. Williams, Helen Western, Lucille Western, Kate Fisher, William Warren, Joseph Jefferson, John E. Owens, Lester Wallack, Charles Fechter, Charles Dillon, Jane Coombs, Jane Hosmer, Charlotte Cushman, Maggie Mitchell, John Sleeper Clarke, Mr. and Mrs. John Drew, Frank Chanfrau, Julia Deane, Mrs. D. P. Bowers, Elise Holt, Isabelle Cubas, Joseph Proctor, Mary Prevost, and Ben De Bar. Of all my managers the only ones that now survive are Henry Greenwall and Henry C. Jarrett, so I think it but natural that I should commence to feel lonely. I have, as a matter of course, had many experiences and gathered many impressions in these numerous years of action. As for my opinion of Edwin Forrest, the fact that the characters of Jack Cade, Metamora, King Lear, William Tell and many of his other personations are dead to the stage is ample evidence that we shall probably 'ne'er look upon his like again.' He improved with every performance, as he was always studying, in fact he never went upon the stage without re-reading his part. If I did not see him play a certain role for some time, I noticed many changes and improvements in his business when I did see him in it again. He believed that perfection was unattainable, albeit he came nearer to it than any actor within my recollection. He was personally a man who made few friends, but those he made he never forsook, and, it may be said to their credit, they seldom forsook him. The impression his general appearance made upon you was that of a tall man, whereas he stood but five feet nine inches in his stocking feet. As for Charlotte Cushman, I can only coincide with the view of the majority that she was the greatest tragic actress the country has ever produced, although I reiterate that to Mrs. John Drew belongs, in my opinion, the title of America's greatest all round actress. I have read a good deal in the daily papers of late about actors and actresses collapsing from overwork. In the 'palmy days,' although more was actually accomplished, such a thing was a most rare occurrence, for the reason that a player was trained for hard work by a regular system of study, and could act acceptably any role in his particular line on four hours' notice, whether he had ever seen the part before or not. One of the rules posted up in the greenroom was to the effect that every actor was expected to be ready to play any part in his line within that length of time. The method that made this possible was this: The grade of role above first walking gentleman was that of juvenile. The walking gentleman was understudying all the juvenile roles and the juvenile was understudying the grade of role above his, and so on throughout the entire company each member was preparing himself in every way possible to take a better line of parts, should opportunity offer. By this system we were continually raising a new force of thoroughly equipped actors, to most of whom the now arduous committing of lines was mere child's play and but the very beginning of their work. Incidentally we were able to change the bill nightly without the terrific strain that would be attendant upon such an undertaking nowadays.

"The method of stage direction is now entirely different from the method I was taught, and I cannot believe that the change is for the better. Most stage-managers of to-day, I learn from recent experiences, achieve their results by bluster and bravado, often frightening new or nervous players out of their wits at the first rehearsal. In the days gone by it was seldom that a stage director ever raised his voice, and what he ordered he had a good reason for so doing. Instead of becoming angry or disgruntled at suggestions or questions by his actors, he was rather pleased, firm in the belief that his reasons, that he would gladly give, were the correct ones. Fully as much was accomplished by this quiet, gentlemanly method, and there was not one-half the ill-feeling and resentment between the actor and the stage-manager that exists to-day. Indeed they usually were most harmonious in their relations.

"My career as one of the rank and file has been already a lengthy one, but I have never regretted one moment of it, and I am looking forward to continuing in my profession for some time to come."

A "PLAIN CLOTHES'" CHAT.

The big Dramatic Critic laughed quietly at my request to tell him a few truths about the inside workings of the machine. "Certainly!" he replied, with a quick change to frigidity and assuming an up-to-date magazine pose, "if you will permit me to monopolize the conversation. Pardon me," he exclaimed, taking an easy attitude and smiling reassuringly, "my official manner has become such a habit that I frequently pose to my reflection—thoughtlessly, of course," he added, as a questioning look crept across my face.

"To commence," he said, opening the safe and abstracting a box of cigars, a bottle and two glasses, "we will sample a slight token of an uptown manager's esteem, which cost me the trouble of saying a favorable word for a lady that he was obliged to 'place' in his last venture." He filled the glasses and we drank to the uptown manager.

"I suppose," I queried, by way of a leader, "that slight tokens are frequent?"

"They would be," he returned, passing the cigars and a very elaborate diamond studded match box, "if I permitted it, but I limit tokens to near friends—it's cash to the rest. This match box, for instance, is from a prominent manager not two blocks away. I used the word 'best' where conscience dictated 'worst.' Conscience and diplomacy, however, are poor running mates in this business." We lighted our cigars and he locked the door. "I really get tired of this everlasting dignity," he exclaimed, reseating himself and elevating his feet to the table top, "but eternal vigilance is the price of exclusiveness. This place would look like a vaudeville agent's shop if I once descended to the level of other men. And one cannot be too austere. Austerity is the Gibraltar of success; it cannot be penetrated or scaled. I have known men to become powerful critics whose only qualification for that position was austerity. Of course a man to be a critic that will go down to posterity must have the backing of education, wonderful powers of analysis, coupled with rare judgment, a wonderful memory, and a graceful, scholarly and trenchant pen; he must have, in fact, all the qualities and accomplishments that make many men famous, and in addition—a complete dramatic library. But," he exclaimed, "a man with the preceding qualifications is a fool to waste them in this business, because criticism to-day is merely a question of job, and how long you can hold it, and I find and I am, to be candid, one of the 'Brotherhood,' that austerity, the complete library, a fairly good command of adjectives, sarcasm and newspaper humor, and the ability to subjugate your better self at will, will earn you a larger salary and give you a more powerful position than the posterity seeking D. C.

"The public to-day don't want scholarly criticism any more than they want scholarly acting—they want something they can understand. They appreciate the humorous and sarcastic jabs at the actor, play and playwright. The actor is the only person that thinks about himself as he does. Some actors are bad and some are good, but they all think themselves great. The public do not, but the management endeavor to make them think as the actor does. Of course we are circumscribed to a great extent by the advertising department of the paper, but then we know the managers must advertise, and so do the managers, and right here is where the rake off becomes a question of equity. Of course we have to share with the paper, if the deal becomes known, on a per cent. basis according to the critic's standing. Some so-called critics are engaged like some hotel waiters, without salary, but get what you can. It is easy to understand that the 'Brotherhood' does not countenance this method, and we are endeavoring to abolish it, but, like every evil, it is difficult to combat.

"The pitfalls of our position are many. It generally takes a new man quite a while to get over the big head occasioned by seeing his so-called opinion in print and hearing it discussed. Some men never get over this condition, but they seldom last long, and invariably they are back on the assignment desk in three months. When one is an old offender, so to speak, the position actually becomes monotonous, and we gladly welcome the slight diversion of seeing the novice 'swell up and bust.' The emolument is the only thing that holds us old men to our posts. That devotional talk is rubbish."

He filled the glasses, tendered fresh cigars, and continued carelessly: "The most wearisome part of it all is the obligation to attend first-nights; perhaps I am unconsciously blasé, but for the life of me I don't see how the public stand for it. As far as I can see the plays of to-day are alike; twisted and turned and rehabilitated, of course, but imitations of each other—a dreary mess of inanities. I almost believe at times that the public attend the theatre from force of habit, and successes and failures are due to the vacillating strength or weakness of the habit. I cannot logically account for it otherwise. But that opinion wouldn't do in print—the public must be cajoled and caressed the same as successful playwrights and managers and actors. We are supposed to use our best judgment—ahem!—when the flood tide bears a freight, and that freight a rich one. Success is invariably due to success and an intelligent understanding of human nature.

"Actors for the most part are managerial impositions in my private opinion. Popular actors are not good actors—they are well advertised actors—they are like plays, they serve the managerial purpose and are dropped—some at wonderful (padded) salaries into the vaudeville pool, convenient fad, the others whence they came. Criticism by comparison is fast becoming extinct for this reason. Of course we have to bring in the old names occasionally to mystify the public, but it is a matter of bluff on our part and the discerning ones know it—but they don't count.

"Our work without doubt is the least laborious of any of our fellows when the knack is acquired. You see we don't have to be accurate, although in historical matters it saves explanations. When we are in doubt we jest or recite a parable, and leave the situation for the public to solve as they will; 'tis an easy matter to correct a mistake later if it be necessary. A critic with a humorous vein, of course, has an advantage—anybody can be sarcastic, but the public tire of dreary criticism and a little of the ridiculous helps out wonderfully. I don't mean that a man must be a Mark Twain; merely a plain Sunday supplement humorist. You will pardon me for using the words critics and criticisms, but it is a 'Brotherhood rule' bearing a fine as penalty.

"Yes, we have to stand for a deal of abuse, but not so much as the layman thinks. A large portion of what you read is prearranged among ourselves for advertising purposes. We are well aware that it goes on behind our backs, but an actor's abuse injures no one, and when a metropolitan success makes them too obstreperous we generally 'count them out.'

"Going? Well, have another with me and a cigar to lighten your journey. And keep your eye on a certain Broadway Thespian that is airing his opinions very noisily of late. Good night, and come again when time hangs heavily."

ORMSBY A. COURT.

ENGAGEMENTS.

Cero Louis Mitchell, Eugene Shakespeare, E. St. Clair Evers, Edith Collisson, and J. S. McElhaney, for the Gibney-Hoeffler companies.

Helen Grantly, by Delcher and Brennan, to play Katherine in The Taming of the Shrew, supporting Charles B. Hanford.

Mary Carrington and Della Nivens, for the Jules Grau Opera company.

Gertrude Norman, for Hennessy Leroyle's Other People's Money company.

For Sadie Martinot's company in The Marriage Game: Edwin Arden, Al. S. Lipman, Frank Sylvester, Mrs. McKee Rankin, Jeffreys Lewis, J. B. Booth, and Mabel Wright.

J. C. Vernon, for the light comedy lead in Humbug.

Dwight Smith, for The Girl from Maxim's.

Sydney Barraclough, for the Anna Held company.

Herman De Vries, by Henry W. Savage, for the Castle Square Opera company.

Violet Voldaire Holmes, by Hanlon Brothers, for the role of Sylvia in Superba.

Wallie Wilson and Ollie Minell, with Carpenter's Quo Vadis, to play Chilo and Queen Popae, respectively.

Charles Sheppard, for the Southern Stock company, to be transferred later to the Nick Carter, Detective, company, supporting Ella Wilson.

T. H. Halladay, in advance of The Cocked Hat.

Fanny and Louise Grave, with The Cocked Hat.

George Slattery, for The Parish Priest.

Bryan Darley and Mr. and Mrs. Mortimer Martini, to support Mabel and Ethel Strickland in For Love's Sake.

Bernice Howard Jossey, with the Holden Comedy company for leading soubrette. The season opened July 28 at the Bijou Theatre, Chicago, Ill.

Joseph A. Weber, for A Royal Rival, with William Faversham.

Phil Maher, with the Frankie Carpenter company.

George Walters has been engaged by W. H. Malloy to support William Beach in The Toll Gate Inn next season. He will play the part of Dr. Abner Buck.

Etta Butler, for The Liberty Belles.

Gertrude Norman, the English actress, for Other People's Money.

Frederic Melville, to originate a character part in Daughter of the Diamond King.

Adolph Jackson, to play Petronius in Whitney's production of Quo Vadis.

Charles W. Stokes, with Kelcey and Shannon in Her Lord and Master.

Verona Jarbeau, O. B. Collins, and Walter Benn, for Mazeppa.

Thomas Daniels, by F. C. Whitney, as basso of the Lulu Glaser Opera company.

William C. Cushman, by Tommy Shearer for the comedy lead in The Girl from Porto Rico.

Page Spencer, to be featured as Andy in A Homespun Heart.

For Murray and Mack's Shooting the Chutes: Charles A. Murray, Ollie Mack, Kittie Beck, Gus Pixley, Edward Powers, Jimmie Fanson, Lillian Durham, Adeline Mann, Katherine B. Roberts, Ed S Jolly, Blanche Creago, Winnie Jolly, Allie Marshall, Crystal Huntley, Ed West, Flossie Coy, Amy Robiere, Tressa Roggiero, Beatrice Hammond, Jennie Kurth, May West, Charles F. Heffner, Theodore Northrup, musical director; Frank H. Mathews, business-manager; George A. Florida, agent, and Joe M. Gaites, representative.

For Finnigan's Ball (Western): Kearney and Ryan, Carleton Sisters, Kate Dahl, Clark and Gandy, John Flynn, Thomas A. Morse, Powers and Theobold, Jennie Young, Anna Young, John M. Welch, representative, and Al. Boshell, agent.

For Finnigan's Ball (Eastern): Moran and Murphy, Horace Randall, Joe Ward, Hayes and Herbert, Burdock Sisters, Al. White, Edna Murrilla, Henrietta Tedro, Harry F. Winsman, representative, and George Florida, agent.

IN OTHER CITIES.

BUFFALO.

'Way Down East has become popular at the Star Theatre, and is playing to big houses. [illegible]

FRANK H. WILCOX.

KANSAS CITY.

[illegible]

FRED. CAMPBELL.

MILWAUKEE.

The seating capacity of the Academy [illegible]

Eugene W. Topping, a Milwaukeean, made his professional debut with the Thanhouser co. July 29, and made a favorable impression. [illegible]

CLAUDE L. N. NORRIS.

PROVIDENCE.

[illegible]

HOWARD C. RIPLEY.

SEATTLE.

The Grand Opera House was reopened by [illegible]

RODNEY D. WHITE.

ST. PAUL.

[illegible]

GEORGE H. COLGRAVE.

DETROIT.

Things theatrical in Detroit, as usual at this season [illegible]

the Columbia Stock co., of Newark, in which she holds a leading position. [illegible]

A. FRANCIS.

DENVER.

Blanche Walsh concluded her engagement of five weeks [illegible]

F. E. CARSTARPHEN.

CLEVELAND.

[illegible]

WILLIAM CRASTON.

COLUMBUS.

[illegible]

W. W. PROSSER.

MONTREAL.

[illegible]

W. A. TREMAYNE.

INDIANAPOLIS.

[illegible]

WILLIAM BLAKEMAN.

NEW ORLEANS.

[illegible]

J. MARSHALL QUINTERO.

OMAHA.

[illegible]

J. R. RINGWALT.

MINNEAPOLIS.

[illegible]

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CORRESPONDENCE

ALABAMA.

UNION SPRINGS.—ELEY OPERA HOUSE (Henry J. Rosenthal, lessee and manager): Dark.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (R. S. Hamilton, lessee): Season opens Sept. 2.——GLENWOOD PARK THEATRE (Charles T. Taylor, manager): The Brannig Dramatic co. gave excellent performances of The Embassy Ball to large houses July 29-3. Kathleen Mavourneen 5-10.——ITEM: Bert and Lizzie Johnson, and Baby Helen Davis have joined the Brannig co. for specialties.

PINE BLUFF.—OPERA HOUSE (M. Holland, manager): Dark.——ITEMS: Manager Holland is making extensive repairs in the Opera House.—Len Lampert, the treasurer of the house, has returned from the Pan-American Exposition, and had a fine time, incidentally booking some attractions.

CALIFORNIA.

OAKLAND.—DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. in The Fire Patrol July 29-3; excellent production; attendance satisfactory. Secret Service 5-11.——DIETZ'S OPERA HOUSE: Under Two Flags by local co. 1; good house; performance fair.——ITEMS: Ethel Hornick, of the Empire Stock co., of New York, is here on a visit to her parents.—Effie Bond made her initial appearance with the Stevens Stock co. in The Fire Patrol, and created a decidedly favorable impression.—Maurice Stewart, the comedian of the Stevens Stock co., broke some bones in his right hand during a hand ball tournament, and will not have the use of that member for some weeks.—Secret Service, that holds forth at the Dewey next week, will be under the personal supervision of Daniel Frawley.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): Season opens 10 with Blanche Bates in Under Two Flags.

GREELEY.—OPERA HOUSE (W. F. Stephens, manager): Dark.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Primrose and Dockstader's Minstrels open the season 14.——ITEMS: Mr. and Mrs. Bunnell are expected home from Buffalo early next week.—Harry Lacy is spending the Summer with Mrs. Lacy at her home on Chapel Street.—Sara Converse, of the Maude Adams co., is the guest of her sister, Mrs. Edward Somers.—Several little affairs have been given in her honor the past week.—G. E. Morton, the general press agent of the Hyperion and Grand, is spending a few days in the Berkshires.

JANE MARLIN.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): William H. West's Minstrels 5; good house and performance. Human Hearts Sept. 2.——WILMINGTON THEATRE, formerly Academy of Music (M. W. Taylor, manager): Season opens 22, with Martin's U. T. C.

GEORGIA.

MACON.—CRUMP'S PARK PAVILION (E. E. Winters, manager): The D'Ormond-Fuller co. is still attracting good audiences. Plays July 29-3: Othello, My Uncle from Japan, and The Country Girl.

ILLINOIS.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager; John T. Connors, assistant manager): Season opens with A Convict's Daughter 18. Yon Yonson 25. Old Arkansaw Sept. 1.——ITEM: Manager Connors' theatre at East Chicago, Ind., opened its season with a one week's engagement of Eugene Bennett's co. 5-10; good business; audiences pleased.

CENTRALIA.—PITTINGER'S GRAND (G. L. Pittinger, owner; G. W. Pittinger, manager): Rusco and Holland's Minstrels 14. Leon Herrmann, magician, 20. Maloney's Wedding Day 30. Uncle Josh Spruceby Sept. 16, 17.

DECATUR.—POWERS OPERA HOUSE (J. F. Given, manager): Rusco and Holland's Minstrels 10. Leon Herrmann 19. Rose Melville Sept. 5.——ITEM: The Elks are arranging to hold their street carnival in October.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): Rusco and Holland's Minstrels 15 opens the season. Robert Sherman co. Sept. 2-7 (Fair week).

SPRING VALLEY.—REINKE OPERA HOUSE (J. J. Kelly, manager): Richards and Pringle's Minstrels 4 pleased good business.

GALENA.—OPERA HOUSE (Charles Sheerer, manager): Dark.

INDIANA.

ANDERSON.—GRAND OPERA HOUSE (Dickson and Mustard, managers): Season opens 12 with the W. S. Cleveland Minstrels. Caught in the Web 17. The Star Boarder 22. Uncle Josh Spruceby 29. A Romance of Coon Hollow Sept. 2. The Heart of Chicago 3. Martin's U. T. C. 4, 5. Down Mobile 6.——ITEMS: J. V. Cook will manage the Opera House this season, as last.—The bill-posting plant has been sold by Dickson and Mustard, and this will cut the free list by three-fourths.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Rusco and Holland's Minstrels 1; large business; good attraction. McCarthy's Mishaps 22.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): At Cripple Creek 3 opened the season to fair business; excellent performance. Cleveland's Minstrels 10.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): A Star Boarder 17. Martin's U. T. C. 24. Chicago Stock co. 26-31.

INDIAN TERRITORY.

LEHIGH.—BIJOU THEATRE (Boone Williams, manager): Rose Stillman co. 26-28. The Heart of a Woman co. Sept. 5.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Dark.——RIVERSIDE PARK PAVILION (E. L. Kirk, manager:) Howard-Dorset Stock co. gave an excellent performance of A Social Outcast 1-3. Dillon and Garland in specialties pleased. The Circus Girl 4-6 opened to big house. The Winning Hand 7-9. The Plunger 10-11, will end the co.'s season here. From here the co. jumps to Indiana, and after two weeks' rehearsals will open the regular season at Lafayette, Ind., the first week in September. Willis A. Hall, formerly with the Grace Hayward co., joined here for leads, and made his first appearance 4 in The Circus Girl, and was well liked. Catherine Tabor and Harry Earl also joined as leading man and juvenile man, respectively, coming from the Morosco Stock, of San Francisco. Frank J. Rinkhurst has been engaged for heavies. Business continues excellent.——ITEM: Colonel Cody (Buffalo Bill) and party witnessed the performance of The Circus Girl 6.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Dark.——COATES OPERA HOUSE (Frank W. Coates, owner and manager): Dark.——SANGERBUND AUDITORIUM: Dark.——STOUT AUDITORIUM (Y. M. C. A., owners and managers): Dark.——KIMBEL PARK: Dark.——NUTWOOD PARK: Dark.——SCHUETZEN PARK: Military Band concerts July 31 and 7 to large attendance.——RHOMBERG PARK: Dark.——UNION PARK: dark.——GERMANIA HALL: Dark.——ST. MARY'S CASINO: Dark.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Dark. Season opens in September.——ITEMS: The Van Dyke and Eaton co. will return to this county in the Fall to play Fair week dates at Eldora.—The Opera House project at Rochester, Minn., has fallen through.

COUNCIL BLUFFS.—LAKE MANAWA (E. H. O'Dell, general manager): C. W. Dalby's Band furnishes delightful music every afternoon and evening.——CASINO (C. George Hamilton, manager): The Georgia Minstrels and vaudeville 5-10.

CENTERVILLE.—ARMORY OPERA HOUSE (Payton and Swearingen, managers): The Paytons, Senter and Cland, assisted by local talent, in A Wife's Peril 9. Lyman Brothers' Si Slocum 17. For Her Sake Sept. 12.

KEOKUK.—OPERA HOUSE (Chamberlain, Harrington and Co., managers): Season closed.

SPENCER.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Parnell-Lewis Concert 6. Lonsdale Theatre co. 22-24.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): The Crows Sept. 9.

KEOSAQUA.—UNION OPERA HOUSE (R. B. Bowley, manager): Morey Stock co. 19-24.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Season closed.

KANSAS.

TOPEKA.—GARFIELD PARK (John Marshall, director): Bellstedt's Band July 30 drew possibly 200 people at the matinee and 300 in the evening, the only wonder being that any one turned out, in view of the threatening weather all day, and the deluge that fell about supper time. Those who went were well rewarded, as the concerts were probably the most pleasing and satisfactory ever given here by a visiting band. There are forty-three musicians in the aggregation, many of them soloists of rare talent. Bellstedt, with his cornet, and Emile Chevers, on the piccolo, evoked the most applause. Most bandmasters have distinct mannerisms, but give me the evident earnest wish of Bellstedt to play what his hearers really enjoy, and the radiant smile he wears when they show their delight.

THOMAS B. HYATT.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): Dark.——CRAWFORD THEATRE (M. J. Cunningham, manager): Dark.——ITEM: Jupiter Pluvius shed copious showers on droughty Kansas last week, so that Eastern managers can visit us season of 1901-02 without taking corn and wheat as payment of admission fee to dramatic productions on the Kansas circuit, Eastern correspondents to the contrary notwithstanding.

INDEPENDENCE.—AUDITORIUM (R. Bissler, manager): Dark.——GAS PARK THEATRE (Vincent Stock co. (G. B. Rodney, manager): The Buckeye July 31; big business; very good performance. Ranch 10 7.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): After having undergone a thorough overhauling this house will open 10 with a week of Corse Payton and his Brooklyn Theatre co. in The Banker's Daughter, A Gilded Fool, The Private Secretary, Sowing the Wind, Hazel Kirke, Miss Hobbs, Diplomacy, Don't Tell my Wife, and My Kentucky Home.——RIVERTON PARK RUSTIC THEatre (Daniel E. Smith, Manager): The International Vaudeville co., including the Royal Marionette Theatre Troupe, the Carrolls, O'Brien Trio, Moller, Fuller and Burke, and Harry D'Esta gave a refined entertainment to packed attendance 5-10.——PEAK'S ISLAND, GEM THEATRE (C. W. T. Goding, manager): A Colonial Girl 5-10; S. R. O., scoring an overwhelming success. Walter Edwards and Bertha Creighton as Godfrey Remsen and Mollie Heddin were exceptionally good. A Scrap of Paper 12-17.——CAPE COTTAGE PARK, McCULLUM'S THEATRE (Bartley McCullum, manager): Northern Lights 5-10 proved one of the strongest drawing cards of season. The Dancing Master 12-17.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, manager): ITEMS: The lighting arrangement at the Farwell is being greatly improved. New carpets, draperies, scenery, etc., are also being put in. The season opens 19 with Richard Golden in Old Jed Prouty. Manager Crockett has a good list of attractions booked, and the prospect for a banner season is bright.—Susanne Perry left July 24 to join the Goodwin-Elliott co., opening with them in London in September.—Ed La Barre, of Gorman's Minstrels, spent Sunday, July 14, at his home here.—J. D. McCabe arrived home July 23. Mr. and Mrs. McCabe have signed with The Girl from Porto Rico.

OLDTOWN.—CITY HALL (Gould and Gates, managers): Christy and Baird's Comedy co. closed 3 after a week of good business; pleasing performances of The Heart of Virginia, A Country Bride, Under Two Flags, Gettysburg, Camille, and Love's Triumphs. John C. Lindermore, Frank M. Christie, James Hazleton, May Capwell, Marie Jansen, and Amelie Baird were especially good. Clark and Scoville Stock co. 19-24.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Richard Golden in Old Jed Prouty 16. A Wise Woman 27.——ITEMS: Mr. Moses has added new scenery to the theatre and also made a number of improvements during the Summer. He has booked some first-class attractions and a successful season is anticipated. Gus Huse left 3 to join the Pudd'nhead Wilson co. in New York.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): E. V. Phelan Stock co. July 26-31.——ITEM: During the Summer the house has undergone many changes and improvements. Besides the usual cleaning and refurnishing, electric lights, a combination chandelier for gas and electricity, and also a handsome new curtain have been put in.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Charles Cowles in A Country Merchant 2. O'Flynn's Stone Wall (return) 6 to good business. Klark-Scoville co. 12-17. The Pirates of Penzance (local) 12.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): O'Flynn's Stone Wall (return) delighted a good house 5. Belfast amateurs gave The Pirates of Penzance 7 to crowded house. Old Jed Prouty 17. Frankie Carpenter co. 19-21. Gorton's Minstrels 24.

AUGUSTA.—OPERA HOUSE (Frank Owen, manager; David Owen, resident manager): Season opens 15 with Richard Golden.

MASSACHUSETTS.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Corse Payton Stock co. opened a two weeks' engagement 5 to large business. Will D. Corbett, Edna Earlie Lyndon, Dora Lombard, Richard P. Crollus, and the other old favorites were well received. Clifford C. Starch and Minna Perry, new members, pleased. The vaudeville consisted of the Drolles, the Bijou Children, Richard P. Crollus, Camille Gauthier, and Jere Sanford. Plays: The Young Mrs. Winthrop, The Charity Ball, On the Rappahannock, May Blossom, Her Lord and Master, Alone in London, Christopher, Jr., A Desperate Game, Ten Nights in a Barroom, A Farmer's Daughter, and Taken from Life.

ROCKLAND.—OPERA HOUSE (L. Drayton Bates, manager): Dark.——ITEMS: Manager Bates is still relating incidents of his trip to New York, where he was J. Sebastian Hiller's guest at the Lambs' Club.—Lovers' Lane, The Burgomaster, The Village Postmaster, and other good attractions have already been booked for the coming season.—Mr. Aiken, head clerk at the Hotel Richardson, will rejoin Andrew Mack's co. soon.—A new hostelry to cater to the theatrical trade, will open here Sept. 1 and will be known as the Hotel Pleasant.—J. Henry Mansfield, MIRROR correspondent and local editor of the "Free Press," will visit New York city soon.

LYNN.—ITEM: The theatre is now in the hands of the painters and decorators and stage carpenters and scenic artists, and will show a much improved interior when it reopens. The stage will be thoroughly overhauled and new orchestra chairs installed in the parquet. The theatre staff will undergo little change, with the exception of a new orchestra. The management, Messrs. Dodge and Harrison, have booked some good attractions, and will open the season the latter part of August with The Two Little Vagrants.

NORTH ADAMS.—RICHMOND THEATRE (W. P. Meade, manager): Primrose and Dockstader's Minstrels 2 packed the house and pleased all. The work of Lew Dockstader was especially clever, and the olio was strong. James H. Stoddart 24. The Valley Park Theatre Opera co. presented The Mascot 5-10. The co. is a strong one, for an outdoor theatre, and the patronage has been good.——ITEM: Manager Callahan, of the Empire Theatre, has been in New York during the past four weeks, booking attractions for his new house.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager):——ITEMS: The Music Hall is to be entirely repainted and decorated in time for the opening, about Sept. 20. Work began 5. Manager Pattison has already booked a number of first-class attractions, and the season promises to out-class those of former years. The Maude Hillman co. will probably open here.

FITCHBURG.—WHALOM PARK THEATRE (Edgar La Nyon, manager): The Whalom Opera co. in Rip Van Winkle July 29-3; large audiences. George Wharnock gave a capital rendering of the title-role. The Three Black Cloaks 5-10.

MICHIGAN.

KALAMAZOO.—LAKE VIEW CASINO (Sam Mittenthal, manager): Barlow's Minstrels 4-10 canceled. Bennett's Vaudeville co. 4-10 drew crowds.——ITEM: Frank E. Mills and his wife, Helen Macbeth, landed in New York 7, and will arrive at their home here 9, to stay for five weeks. They commence rehearsals in New York Sept. 15 with Elsie De Wolfe's co. The engagement is for ten weeks, after which they return to London.

EAST JORDAN.—LOVEDAY OPERA HOUSE (W. A. Loveday, manager): Wood and Ward in Two Merry Tramps opens the season 10.——ITEMS: The Opera House management has had installed a complete system of electric lighting, and other improvements.

ALPENA.—WALTZ OPERA HOUSE (Steele and Denison, managers): Jim Long's co. in A Struggle for Life, The Great Diamond Robbery, Rip Van Winkle, All a Mistake, and Old Uncle Jed; fair performances and attendance. The co. disbanded here.

PETOSKEY.—GRAND OPERA HOUSE (Guy M. Harwood, manager): Imperial Cake Walkers 10 (local): Two Merry Tramps 12. Harrison Brothers' Minstrels, under canvas, 8.

ST. JOHNS.—ALLISON'S OPERA HOUSE (O. Leigh Eisler, manager): Season opens with A Breezy Time 9. Railroad Jack 21. Bryan's Comedians 29-31. Si Plunkard Sept. 6.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): Lyceum Stock co. July 30-3 in A Cuban Spy, Driven from Home, and vaudeville, drew good audiences; co. fair.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Dark.——CITY OPERA HOUSE (William Murrell, manager): Dark.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Rusco and Holland's Minstrels gave a satisfactory performance to large audience July 31. Uncle Josh Spruceby 20.

MARQUETTE.—OPERA HOUSE (E. S. Rice, manager): Two Merry Tramps 16. Mathew and Bulger 20. Hi Henry's Minstrels 26. The Convict's Daughter 30.

MINNESOTA.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): The Gibney Stock co. July 29-3 to good business. Plays: Down in Maine, The Prince of Liars, East Lynne, Ten Nights in a Barroom, Sapho, A Country Girl, and Our Little Minister.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Dark.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Dark.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (Dick P. Sutton, manager): The Queen of Hayti 15, 16. Chauncey Olcott 20, 21.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Dark.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): The Queen of Hayti co. 15.

NEW HAMPSHIRE.

MANCHESTER.—ITEMS: Ormsby A. Court, for the past two years the successful manager of the Park Theatre, being unable to obtain a further lease, has severed his connection with the house. Mr. Court, by a combination of business tact and clean policy, succeeded in building up the house to its present prosperous condition. His presence will be sorely missed by his hosts of friends, who wish him success in the future.—Fred Burbank, the popular treasurer of the Park for the past two seasons, has also severed his connection with the house, and accepted a similar position at the Grand Theatre, Boston.

BERLIN.—CLEMENT OPERA HOUSE (F. M. Clement, manager): Season opens 10 with A Country Merchant. Bennett and Moulton co. 12-17. Gorton's Minstrels 20. Side Tracked 26.

NEW JERSEY.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): A very enthusiastic audience nearly filled the house 6 at the performance of William H. West's Minstrels. Nearly every act was encored several times. Billy Van, Tim McMahon, N. S. Carr and John King, end men, came in for a large share of applause. Georgie Jones made large hit with his singing of "The Game of Eyes." The quintette was excellent. The Rio Brothers performed feats of strength that were awe inspiring, and the tricks awheel of the Zeb and Zarrow Trio were highly appreciated. Where the Laugh Comes In 19.——ITEMS: Manager Soulier has been at work painting, carpentering, upholstering, and furnishing the interior of the house, and it now presents a pleasing appearance.—Mr. and Mrs. West occupied seats in Mr. Soulier's box at the performance 6.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): West's Minstrels July 29-3; good business. The first part was rather disappointing, but the olio excellent. William A. Brady's production of Foxy Grandpa opened 5 for one week; S. R. O. has been the rule every night, and the engagement has been extended to two weeks. The co. is excellent. Joseph Hart, Carrie De Mar, and Jack Richman are making immense hits. 'Way Down East 19-25. The Bostonians 26-31.——YOUNG'S OCEAN PIER (John L. Young, proprietor): The Dairy Farm, indefinite; Adgie and her lions, and the Royal Marine Band of Italy.——ATLANTIC CITY STEEL PIER: Murphy and Gibson's American Minstrels.

ELIZABETH.—LYCEUM THEATRE (W. McD. Drake, manager): Season opens 10 with The Span of Life.——JACOBS' THEATRE (George W. Jacobs, manager): Season opens 10 with The Bon Ton Burlesquers.

BOONTON.—HARRIS' LYCEUM (Harris Brothers, managers): Season opens 19 with Culhane, Chace and Weston's Minstrels. The Hottest Coon in Dixey 24. Where the Laugh Comes In 30.

NEW YORK.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Scammon's Side Tracked co. 3 to large and pleased audiences. Svengala, hypnotist, 12-17. Hello, Bill 20. The Little Minister 21. A Stranger in New York 23. Thelma 24. Bennett and Moulton co. 26-31.——BROADWAY THEATRE (George L. Corliss, manager): Black Patti's Troubadours 16.——CONVENTION HALL (B. Brenner, manager): Rainbow Bazaar 1, 2 was a success. Primrose and Dockstader's Minstrels 7; good performance to over 3,000 patrons. William H. West's Minstrels 13. Pan-American Cake Walk 14.——KAYDEROSS PARK (Herman Smith, manager: The Herald Square Opera co. opened its engagement 5 with The Mascot to a large audience, and repeated the opera 6, 7 to delighted patrons. Said Pasha 8-10. The engagement is for the rest of August, the bill to be changed Mondays and Thursdays. The co. comprises Lizzie Gonzales, Etta Stetson, Florence Guise, Harry Lane, Frank French, Harry Nelson, Wilbur Cox, Lou Goodstadt, and a capable chorus.

ALBANY.—EMPIRE THEATRE (Graff and Hennocksburg, managers; J. W. Hennocksburg, resident manager): West's Minstrels 10.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): The Jacobs Stock co. in The Wages of Sin 5-10. Mortimer Snow was seen as George Brand. Frances Starr, an Albanian, appeared as Rose Deane, and her numerous friends gave her a cordial reception. The bill will be changed to East Lynne 15-17, when the Summer season closes. The regular season opens 26 with Primrose and Dockstader's Minstrels. Manager Jacobs has booked a long list of attractions for the Fall and Winter.——PROCTOR'S (F. F. Proctor, manager; Howard Graham, resident manager): Beginning 5 the stock co. appeared in A Bachelor's Honeymoon, with A Duel by Proxy as the curtain-raiser. Both were pleasing performances and large audiences attended.

UTICA.—MAJESTIC THEATRE (Sam S. Shubert, lessee; Warren R. Day, resident manager): The Stock co. gave excellent performances of The New Magdalen and May Blossom 5-10. In the first-named, Lawrence Grattan interpreted the character of Julian Gray in a very praiseworthy manner, his work being the best he has done here. Katheryne Browne as Mercy Merrick was at her best, and Grace Valaine as Grace Roseberry scored a hit. Kate Jepson was unusually clever as Lady Janet Roy, and Louis Albion played the part of Horace Holmcroft in good style. May Blossom, the last half of the week, proved a popular attraction. Both pieces were handsomely staged, under the direction of William Charles Masson. The Harvest and The Banker's Daughter 12-17.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Primrose and Dockstader's Minstrels opened the season to capacity 8; excellent performance. The best of the old features have been retained and many new ones added. The scenic equipment surpasses that of their previous efforts. Primrose and Dockstader in their familiar specialties made hits. From a musical standpoint, the co. was also strong. Hello, Bill 15. Black Patti's Troubadours 17. Corse Payton Stock co. 19-24. Near the Throne 30. Harrison J. Wolfe 31.——ITEMS: Edmund Gorbin, the banjo player with Primrose and Dockstader's Minstrels, is a native of Schenectady.—Lew Dockstader, as usual, received a warm welcome from his many friends here 8.

SYRACUSE.—VALLEY THEATRE (H. S. Daniels, manager): Boccaccio was well sung by the Valley Opera co. 5-10. Laura Moore received an ovation upon her initial appearance as prima donna, being a favorite here. Carleton King again did clever comedy work and Miss Niven, Miss Hazard, and Martin Pache scored hits; business good.——ITEMS: West's Minstrels come to the Wieting 14.—Lee Shubert was in town 5.—Barry Johnston left 6 to join Frederick Warde.

TROY.—GRISWOLD OPERA HOUSE (Reis and Shubert, managers; H. R. Hayden, resident manager): William H. West's Minstrels 9. Schiller Stock co. 19-23. Primrose and Dockstader's Minstrels 24. Across the Pacific 26-28. Aubrey Stock co. 29-31.——RAND'S OPERA HOUSE (William H. Halligan, manager): Daniel R. Ryan co. Sept 2-7. Quo Vadis 12, 13.——ITEM: The Aubrey Stock co., which was to have rehearsed here, is rehearsing at Pittsfield, Mass.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Across the Potomac, as presented by the stock, attracted large and pleased audiences 5-10; the play was excellently staged. Laura Alberta and Mr. Alsop, in the leading roles, deserve special mention. The Indian 12-17.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): The season opens 20 with Hello, Bill (Benedict Active Home co.). Near the Throne Sept. 7. Thelma 10. Harrison J. Wolfe 14. The Castle Square Stock co. 16-21. The King of the Opium Ring 28.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Season opens 9 with Primrose and Dockstader's Minstrels. Corse Payton's Stock co. 26-31. Lovers' Lane Sept. 2.

ONEONTA.—NEW THEATRE (F. W. Lloyd, manager): Side Tracked pleased crowded house 1. The Dangers of Paris 12. Thelma 28. Harrison J. Wolfe 19.

ONEIDA.—MUNROE OPERA HOUSE (E. J. Preston, manager): Season opens 29 with Hello, Bill. Klark-Scoville co. Sept. 2-7. Si Stebbins 10. Thelma 17.

TICONDEROGA.—UNION OPERA HOUSE (P. W. Bony, manager): The San Francisco Minstrels 28.——WEED'S OPERA HOUSE (Alex Weed, manager): Dark.

KINGSTON.—ITEM: Leslie E. Smith, of this place, will assume the management of the Columbus Theatre, Utica, N. Y., Sept. 3.

HAVERSTRAW.—OPERA HOUSE (Waldron and Furman, managers): Dark.

PENN YAN.—YATES LYCEUM (H. E. Bell, manager): Dark.

WHITEHALL.—MUSIC HALL (H. C. Jillson, manager): Dark.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): A Baggage Check 20. A Texas Steer 27. A Runaway Girl 29.

GRAFTON.—GRAND OPERA HOUSE (H. L. Hausman, manager): Dark.

OHIO.

DAYTON.—ITEMS: Manager Harry E. Feicht, of the Park Theatre, returned from an extensive foreign tour 4 looking the very picture of health. On the following day, however, he was stricken with paralysis and is now in St. Elizabeth's Hospital, where he is receiving the best medical treatment and nursing that it is possible to give, as his condition is alarming. It is fervently hoped by his legion of friends that his recovery will be speedy and lasting, as no more popular or public spirited citizen exists in our city.—The regular season of the Victoria Theatre will be opened by Al. G. Field's Minstrels 24.—The Park Theatre will open its season with Caught in the Web 19.—E. Laurence Lee and Harry Smith, who have been enjoying their vacation at home, leave shortly for the East to join A Village Parson co.

J. W. WEIDNER.

FINDLAY.—The Empire Vaudeville co. July 29-3; good crowds and performances. The W. S. Cleveland minstrels, under the management of S. A. Grubbs, after rehearsing here for several weeks gave two performances 5, 6, under canvas, to capacity both nights; performances excellent. The honors went to Lew Spencer, Raymond Teal, and William H. Windom. Others who deserve mention are: Billy Lyons, Harry Van Fossen, Larry Kane, Murphy and Mann, Robert Grandi, of this city, and Frank Chamberlin.——MARVIN OPERA HOUSE (John Moores, Sr., proprietor; John Moores, Jr., manager): Field's Minstrels 21. The Trapper's Daughter 23.——ITEMS: Robert Grandi, Tell Taylor, and Noah Paulin, all of this city, have been engaged to continue with the Cleveland Minstrels.—The Marvin Opera House has been sold by the owner, William Marvin, to John Moores, Sr., of this city. The name will remain unchanged, and John Moores, Jr., will be manager. A complete overhauling is in process, including a new curtain, and the remodelling of the dressing-rooms, etc. New furniture and carpets will also be added.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): The Cleveland Minstrels opened the season 9. The Myrkle-Harder co. 12-17 (fair week).——ITEMS: The Myrkle-Harder co. is rehearsing here, where it opens its season.—Peter Dayton, cornet, and Northup Maxwell, leader, have signed with the Cornell Humpty Dumpty co. for the orchestra.—Will Newton has signed with the Barlow and Wilson Minstrels for the band and orchestra.—The Myrkle-Harder co. have had new scenery painted for all their plays.—Hugh Coyle spent 4 here, ahead of the Cleveland Minstrels.

W. H. McGOWN.

LOGAN.—REMPLES OPERA HOUSE (Fred A. Koppe, manager): Comrades 1 (local) fair but appreciative audience. Roy Harper and Rhea James deserve special mention. Fred Nail surprised his friends by his clever character acting.——ITEM: Roy Harper departed 3 for Chicago to join The Missouri Girl co.—Manager Koppe has added many new improvements, including a new roll curtain to the Opera House.

GALLIPOLIS.—THEATRE (Bryan and Martin, managers): Season opens 19 with Murray and Mack's co. for one week.——ITEM: The house has been leased by Bryan and Martin, of Ashland, Ky., who have named it the Gallipolis Theatre instead of the Ariel Opera House, as formerly.

PIQUA.—MIDWAY PARK THEATRE (C. C. Sank, manager): Beacon Lights 1-3. Under the Black Robe 5-7 were well received by large audiences. Two Fair Women 8-10.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Season opened 7 with W. S. Cleveland's Minstrels to fair business.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Season opens Sept. 3 with William H. West's Minstrels.

CALDWELL.—ITEM: J. Henry Friedman has again leased the Opera House, and is having it put in good shape for next season.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (J. H. Warren, manager): Dark.——ITEM: The street shows have all left for the new towns, principally Lawton, where there are at least 20,000 people camped.

ENID.—OPERA HOUSE (R. A. Wald, manager): Dark. Bogardus' Show (under canvas) 7-8.

OREGON.

LA GRANDE.—STEWARD OPERA HOUSE (D. H. Steward, manager): Dark.

PENNSYLVANIA.

POTTSVILLE.—ITEMS: The outlook for a good season is excellent. The miners' troubles have been adjusted, wages raised, and the Philadelphia and Reading Coal and Iron Co. are erecting mammoth shops here, that will employ many new hands, while since the extension of the electric road to Middleport and other adjacent towns the Academy has over 50,000 people to draw from.—Tumbling Run Summer Theatre has closed for the season.—An amateur performance, by 200 people, is under way for a local benefit.—Svingali will open the season 19, for a week.—George Slattery, of Shenandoah, will be with The Parish Priest co. this season.

GEORGE B. STICHTER.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): The Kilties' Band 9, benefit of Knights of Pythias, to large and enthusiastic audience.——PARK THEATRE (E. W. Marks, manager): The New York Vaudeville Stars, including Lulu Theis, J. McName, Harris and Harris, Edward and Josie Evans, Frederick Brothers, and Jessie Burns, and M. T. Needham pleased fair crowds 5-10.——ITEMS: White and Evans joined Dumont's Minstrels at Pittsburg last week.—W. E. Nankeville was in the city recently.—Clem Gorritz, of this city, is negotiating with Maurice Campbell in regard to the Mistress Nell No. 2 co.—Manager Mishler, of the Opera House, has had the theatre redecorated.

LANCASTER.—CONESTOGA PARK THEATRE (A. E. Reist, manager): The Columbia Comic Opera co. in The Chimes of Normandy attracted very large audiences 5-10. The roles were well sung by Carlotta Gilman, Lulu Congreve, Lulu Harris, Franklin Fox, Charles N. Holmes, John A. Dewey, and Huntley Walker. Hazel Davenport as Serpoletta, and Claude Amsden as Gaspard, were particularly effective, and the chorus did excellent work. Charles N. Holmes and Ruth Lattimore gave pleasing specialties between the acts. Blue Beard 12-17.

SUNBURY.—NEW CHESTNUT STREET OPERA HOUSE (W. W. Fisher, manager): 'Way Down East Sept. 12. Pudd'nhead Wilson 13. The Decorator 28. Franciscus, magician, 26.——ISLAND PARK: The management has secured James H. Thorne's Dramatic and Vaudeville co. 5-10. Plays: Rip Van Winkle, A Daughter of Ireland, Ten Nights in a Barroom, East Lynne, Lady Audley's Secret, and The New World.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holby, manager): ITEM: The theatre has been thoroughly renovated and the scenery retouched for the opening of the season 19-24, with the Dilger and Cornell co., that has been rehearsing here for the last few weeks. Their repertoire consists of The Pulse of Greater New York, A Country Courtship, The Tide of Fortune, The Circus Girl, Under Two Flags, and A Romance of the Desert.

MILTON.—ITEMS: The Svingalis are here until their season opens, the guests of their manager, John S. Schreyer. Frank R. Schreyer, their advance representative, is now on the road.—Manager Blair, of the Milton Opera House, will open the season about the first week in October, with Murray and Mackey's Boston Ideals co.

WAYNESBURG.—OPERA HOUSE (J. W. Munnell, manager): Haverly's Minstrels opened the season 7; excellent performance; large house.——ITEM: W. E. Nankeville witnessed the performance, that was also the co.'s opening.

NORRISTOWN.—GRAND OPERA HOUSE (R. Appell, lessee; John Whitely, resident manager): The Schiller Stock co. 5-10, presenting first part of week Dora Thorne, Valjean, the Convict, and A Heart of Fire; a good business; fair co.

GREENSBURG.—KEAGGY THEATRE (R. G.

Curren, manager): Dark.——OAKFORD PAVILION: Williams' Ladies' Orchestra drew large audiences 5-10.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): Season opens with Kellar 26.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The season will open 20 with Eight Bells. This makes the third consecutive time that the attraction has opened the season.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): Will reopen 16 with Primrose and Dockstader's Minstrels. The American Gentleman 19. Sunset Mines 23.

TENNESSEE.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): The Boston Lyric Opera co. production of The Chimes of Normandy 1-3 was well received by good houses. Carmen 5-7 had the best business of season. May Baker, in the title-role, and Tom Greene, as Don Jose, received much well merited applause. The Mikado 8.

TEXAS.

WACO.—WEST END PARK THEATRE (Jake Schwartz, manager): The Auditorium Stock co. was greeted by crowded houses 5-10. Plays: New York by Day and by Night and My Uncle from Japan were pleasingly rendered. Little Dorris Wasserman scored heavily in "Coon" songs.——ITEMS: Manager Schwartz has been actively engaged for the past two weeks overhauling the Grand Theatre for its opening the early part of September. The theatre is now in the hands of the decorators, and the entire interior of the house will be improved.—The tearing down of the stage walls of the Auditorium is progressing rapidly, and when this is completed a new stage structure will be erected in place of the old.

DENISON.—CLUB BUILDING: A song recital by Minnie Louise Benner, a pupil of the Cincinnati Conservatory of Music, assisted by Mina Scratch, also pupil of the same institution, was given to capacity 24. Miss Benner's vocal selections were exceptionally well rendered. It was her initial local appearance, and she was well received.——ITEM: Manager Epstein returned from New York last week, where he booked some good attractions for the coming season.

DALLAS.—CYCLE PARK THEATRE (Charles R. McAdams, manager): The Olympia Opera co. (Seamans and Matchette, managers) presented Boccaccio and The Chimes of Normandy to big business July 29-3. The members of the co. are Lottie Kendall, Eleanor Jenkins, Lillian Mason, Sadie Downs, Ed Weston, Ed Seamans, Ben Lodge, and Joe Alexander. The engagement is for four weeks.

SAN ANTONIO.—SAN PEDRO SPRINGS (Mrs. Joe Cooley, custodian): Carl Beck's Band gave their usual Sunday concert 4.——MUTH'S GARDEN (William Muth, manager): Owing to inclement weather the regular Thursday night band concert was not given 1.

HOUSTON.—AUDITORIUM: Ethel Tucker co. July 29-3 in A Shadowed Life, A Flag of Truce, Kate o' Tennessee, and Little Miss Florida; business satisfactory; performances fair.

UTAH.

SALT LAKE CITY.—SALT PALACE (M. E. Mulvey, manager): The Wilbur-Kirwin Opera co. gave a week of minstrelsy and vaudeville July 29-3 to business from fair to good. Miss Kirwin took a rest and Miss Hallam is still in the hospital. Opera will be resumed shortly.——CALDER'S PARK (Max Florence, manager): A very creditable outdoor performance of As You Like It was given 2, 3 under the direction of Joseph V. Frankel to good audiences. Leone Linstead made a clever and interesting Rosalind, and John S. Lindsay as Jaques, Harry Taylor as Touchstone, Blanche Welty as Audrey, and Mildred Lindsay were all good. The performance was given in a singularly well adapted grove adjoining the lake.

VERMONT.

BENNINGTON.—OPERA HOUSE (Goldsmith and Ward, managers): Primrose and Dockstader's Minstrels 2 to S. R. O.; satisfactory performance. Charles H. Bennett will give a concert, under the auspices of the Y. M. C. A. 9 (local). Mrs. Charles G. Wilson, Mrs. Frank Battles, Edward Bennett, and a chorus of fifty voices will take part. Whitney's Fan Francisco Minstrels 16. The Little Minister 22.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): Season opens 16, 17 with Gorton and Kellogg's Belle, [illegible].——ITEM: Mrs. Walker has spent a large part of the Summer in New York in the interests of her theatre, and has booked a better list of attractions than we have had in some years.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. H. Buck, manager): Season opens 16 with Gorton's Minstrels. J. C. Rockwell co., under canvas, 12-17.——ITEM: The annual Caledonia County Fair will be held Sept. 17-19.—J. W. Gorman, of Boston, will furnish the vaudeville features.

BARRE.—OPERA HOUSE (Lapoint and Bruce, managers): Gorton's Minstrels 15. A Country Merchant 17. Hello, Bill 19. Fanny Hill's Burlesquers 20.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The regular season will open 26 with Al. G. Field's Minstrels.——ITEM: Manager Thomas G. Leath has returned to the city after an extended trip to the Pan-American, Milwaukee and New York, and has settled down to business.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Season opens with Murry and Mack in Shooting the Chutes 20. Black Patti's Troubadours Sept. 2. Barlow Brothers' Minstrels 9. Clay Clement 16. Other People's Money 17.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Dark.

WASHINGTON.

WALLA WALLA.—ITEMS: The Empire Stock co., management of Taylor and Hallenbeck, disbanded here July 27.—Louise McCallum, formerly leading woman of the Empire Stock co., left for New York July 28.—Leon H. Hallenbeck left for Denver 28.—C. M. Taylor left 29 for Portland, Ore.—Percy H. Leon expects to remain in Walla Walla and stage several amateur productions.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Ethier co. in A Country Girl and The Octoroon July 29-3; plays well presented. Montgomery and Russell, and McClellan and Moran gave clever specialties between acts; business good.

TACOMA.—Everything dark.

WISCONSIN.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): The Daughter of the Diamond King 3, failed to materialize. The Convict's Daughter 10. Mahara's Minstrels 21, 22. Little Trixie 23, 24.——ITEMS: J. S. McSherry is here visiting his sister. He is recovering from a severe illness.—E. Morry Garlick leaves 10 to do advance work for the Eastern Schubert Lady Quartette. His sister, Ruby Garlick, goes as a vocalist with the Western co. Sept. 1.—Mrs. Norman Blethline, of Evansville, Wis., and her cake-walking horse, "King," joined Ringling Brothers' Circus at Sterling, Ill., July 31.

MADISON.—ITEMS: Marcus Ford, last season with Whitney's Quo Vadis co., has left for New York. —Walter Page, for the past two years instructor of elocution at the University of Wisconsin, has joined the supporting co. of Otis Skinner, leaving here for Chicago. Mr. Tyre has shown marked ability in dramatic work in amateur plays, and his career will be watched with much interest by Madisonians.—Sydney Ainsworth, of The Lorna Doone co., was called home by the illness of his mother. Mr. Ainsworth will shortly join the Arizona co. in New York.

MANITOWOC.—TURNER'S OPERA HOUSE (Ed Zander, manager): Imperial Dramatic co. July 22-27; good co. and business. Plays: Master and Man, A Celebrated Case, The Three Musketeers, The Police Alarm, and Sapho.——OPERA HOUSE (Stephen J. Kranik, manager): The Strickland Sisters in My Friend from India 28; very satisfactory performance; excellent business.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Camilla Reynolds in The New Magdalen July 30; crowded house; audience delighted. The performance was a benefit to J. W. McConnell, a member of the William Owen co., who played the role of Horace Holmcroft. Miss Reynolds' Mercy Merrick deserves special mention.

GREEN BAY.—HEGEMEISTER PARK (John B. Arthurs, manager): The Neilson co. 5-11; good co.; fair business.——ITEM: Green Bay Theatre will open for the season 13 with Lovers' Lane. The Convict's Daughter will follow 25.

WASHBURN.—OPERA HOUSE (Doyle and Helmer, managers): North Brothers' co. July 29-1 in The Princess Virgil, Our American Cousin, Old Farmer Allen, and What Happened to Bones; co. and business good.

SHEBOYGAN.—LAKE VIEW BEACH THEATRE (Lew Silvers, manager): The Summer Stock co. in Brown's in Trouble July 29-3; large and pleased audiences. A Husband on Salary 5-10.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): The house has been renovated and redecorated, and will open 14 with Lovers' Lane. The Convict's Daughter 23. A Female Drummer 25.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Reid Whitaker co. 5-10.

WEST VIRGINIA.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, manager): Dark.

WYOMING.

LARAMIE.—Beach and Bowers' Minstrels, under canvas, 2; excellent co.; S. R. O.——OPERA HOUSE (H. E. Root, manager): Robson Theatre co. 19-26 opens the season.

CANADA.

QUEBEC, QUE.—TIVOLI GARDENS (A. A. Charlebois, proprietor; E. W. Varney, manager): The Wilbur Opera co. presented the following operas in their usual commendable manner to good audiences 5-10: The Black Hussar, Fra Diavolo, and The Circus Clown. The vaudeville features were The Girl with the Auburn Locks, and the Gardner Children, and Baby Arline, who have become favorites. Same co. 12-17.

YARMOUTH, N. S.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Smiley Concert co. 2; small business. Imperial Moving Picture co. 6-8; small business; good pictures.——BOSTON MUSIC HALL (William Law and Co., managers): Actors' Holiday 6, 7; fair business; performance farcical.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): Anna Eva Fay closed a successful week 3; clever entertainments. Richard Golden in Old Jed Prouty 5, 6; good business and performances. A Wise Woman 8-10.——MECHANICS' INSTITUTE (R. J. Wilkins, manager): Dark.

CHATHAM, ONT.—GRAND OPERA HOUSE (J. F. Cairns, manager): Dark.

IN OTHER CITIES.

(Received too late for classification.)

SAN FRANCISCO.

The Frawleys were seen in Langdon McCormick's new play, The Toll Gate Inn, at the Grand Opera House 5-11. The play was accepted with some show of enthusiasm because the co. gave a good performance. The plot lacks nothing in action, but is rather too sensational. It deals with the period of the Revolution, and the costumes and scenery were picturesque. The hero is a half-breed Indian, Poatchee, and was played by Theodore Roberts with fidelity to the red man's well-known dignity and stoicism. Katherine Grey assumed the role of the heroine, Hester Parrington, with success, dividing attention with Mary Van Buren as Dorothy Maitland. E. J. Morgan was dignified and consistent as Colonel Maitland. Herbert Ashton as the traitor, Captain Snell, and Clarence as Sergeant Stone were good. H. S. Duffield, J. R. Armory, Phosa McAllister, Frank Mathieu, Wallace Shaw, and H. W. Gilbert completed the cast. The Liars 12-18.

Camille was given at the Alcazar 5-11, with Florence Roberts in the title-role and White Whittlesey as Armand. Miss Roberts' interpretation of Camille was strong in its earnestness. She was given an enthusiastic reception. White Whittlesey was an ardent Armand. The rest of the cast was made up of the clever members of the stock co. Charlotte Thompson's new play, Silver Mounted Harness, will be produced by Miss Roberts 12-18.

James M. Brophy closed his most successful season at the Central with a splendid production of Monte Cristo 5-11. Mr. Brophy's success in the numerous roles he has assumed during his engagement has been pronounced. He has shown remarkable versatility and enhanced his already good standing with 'Frisco theatregoers as a leading man. His Edmond Dantes afforded ample scope for vigorous action, which was not neglected. He was both strong and magnetic. Juliet Crosby played Mercedes with grace and cleverness. She has shared Mr. Brophy's success in all his productions. Robert Cummings, James Corrigan, Howard Scott, and George Cooper contributed largely to the success of Monte Cristo. The Great Diamond Robbery 12-18.

The Empire Stock co., of New York, opened a limited season at the Columbia 5-10 in Mrs. Dane's Defence. The attraction was at the New York scale of prices, somewhat of an increase over the prevailing scale at the Columbia.

The California was reopened 4, after a month's darkness, with the Neill co. in The Amazons, that ran until 10. The clever people of the Neill co. were much at home in the comedy and gave a stirring performance. Messrs. Neill, Bowles, Blumenquest, Burton, and McVicars, and the Misses Chapman, Dean, Forbes, Andrews, and Brownell made up the cast of a very entertaining and well balanced production. Business was exceptionally good. The Royal Box 11-17.

Il Trovatore and Lucia alternated at the Tivoli 5-11. Grand opera at this house of music is being attended with great success, standing room being the rule. All the old favorites of last season, in addition to several newcomers, have appeared, and the season of twelve weeks promises to be notable. La Favorita and Otello 12-18.

E. D. MOORE.

LOUISVILLE.

The fine weather prevailing has had the effect of making the season at the Zoo take on a decided boom. The Boston Ladies' Orchestra, the vaudeville features, and the fireworks exhibits prove very satisfactory to the patrons of Manager Shehan, which fact is made evident in a substantial way through the box-office receipts.

Fontaine Ferry Park and Phoenix Hill Park are also being well patronized. The open air concerts given at these places are very enjoyable.

The opening of the Meffert-Eagle Stock Co.'s season at the Temple Theatre is announced for early in September. A first-class co. has been engaged, headed by Julia Stuart and Carl Smith Searle. Men and Women will be the opening play, and will be followed by The Little Minister. Vaudeville turns between acts will be continued.

Manager John H. Whallen, of the New Buckingham, is in the East attending a meeting of the members of the Empire Circuit of Vaudeville Managers. He is treasurer of the organization.

The Buck will open its season 25 with the Bon Ton Burlesquers.

Horace McCrocklin will remain as business-manager, assisted by George Lipsold, in the box-office. Edward Marbeck will officiate in the leader's chair.

Simon Elias, treasurer of Macauley's, still lingers in Gotham, where he is completing the booking for his house and incidentally seeing the sights of the metropolis.

Adolph Klauber is visiting his home here. He was on the stage for a time with Frank Mayo, but is now engaged in newspaper work.

CHARLES D. CLARKE.

ARENA.

SALAMANCA, N. Y.—Welsh Brothers' Circus gave two good performances to large crowds 5.

HAVERSTRAW, N. Y.—Walter L. Main's Circus 6; afternoon business very good; performances likewise.

MONTREAL, CAN.—Gentry's Dog and Pony Circus 5-10; big business; pleased crowds.

SPRING VALLEY, ILL.—Pawnee Bill's Wild West 1; capacity; fair performance.

JACKSONVILLE, ILL.—The Wallace Shows July 31; immense crowds; performances very good.

COUNCIL BLUFFS, IA.—Buffalo Bill's Wild West 6; immense crowds; good performances.

SIOUX CITY, IA.—Buffalo Bill's Wild West 5; large crowds pleased. The show Sundayed here, arriving from Emmetsburg early Sunday morning.

WATERLOO, IA.—Buffalo Bill's Wild West 1; full tents; pleasing performances.

CROOKSTON, MINN.—Norris and Rowe's Trained Animal Show 1; crowded tents; good performances.

OSHKOSH, WIS.—Gentry's Dog and Pony Show 5; crowded tents; excellent performance.

ASHLAND, WIS.—Ringling Brothers' Circus gave two performances July 27 to 15,000 people; show good.

BRYAN, O.—Forepaugh and Sells Brothers' Circus 3 to S. R. O.; fine performance; the wonderful exhibition of the sea lions deserves special mention.

WARREN, PA.—Welsh Brothers' Show 3; large business; pleased patrons. The show is greatly enlarged this season.

KANSAS CITY, MO.—Ringling Brothers' Circus showed 5 to the capacity of tents, and made a particularly good impression. The street parade was one of the best seen here in years, and a fitting introduction to a high class performance.

IOWA FALLS, IA.—Buffalo Bill's Wild West 2 to capacity; audience highly pleased. Colonel Cody may take the show to Buffalo to remain throughout the balance of the exposition season.

KINGSTON, N. Y.—Walter L. Main's Circus 8; excellent performance; large business.

SEATTLE, WASH.—Sells and Gray's Circus July 29. All the acts were good. Miss Edna and the Eddy Family being features. The afternoon performance drew a large crowd, and in the evening two performances were given, one crowd waiting in the menagerie tent for the other to come out. In all probability the circus will winter here, the climate being especially favorable. Messrs. Sells and Gray contemplate a trip to Australia next year, and wish to avoid the expense of extra travel by wintering on the Pacific Coast.

STERLING, ILL.—Ringling Brothers' Circus July 31 packed tents; very satisfactory performance.

NEW PHILADELPHIA, O.—W. H. Harris' Nickel Plate Show July 24 to very good business. The show is an old-fashioned, one-ring circus. Old Dan Costello is ringmaster. The acts were old-timers, but pleased immensely. The clown sang and joked with the ringmaster as of yore.

NOTES.

The Bostock-Ferari Carnival Co. purchased seven lions, three leopards, and two tigers from the Lincoln Park Commissioners, Chicago, Ill., on Aug. 2.

J. J. Grant, high wire rider, and K. Speedy, high diver, joined the Bostock-Ferari Carnival co. at Aurora, Ill., Aug. 5.

SPECIAL ANNOUNCEMENT!

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A FEW EXTRACTS FROM INDIANAPOLIS PAPERS

Park Opens Before a Great Audience. "At Cripple Creek" a Stirring Western Play.

The ever-popular Park Theatre opened for the 1901-1902 season, Monday. Two big audiences jammed the house and almost every inch of standing room was taken. The performance worked out as smoothly as if it were the middle of the season. At Cripple Creek, a stirring drama of the mines, was the play. It shows four scenes of Western life and is full of exciting incidents. The stage settings are splendid and the scenic effects well handled. The singing of "Little Beatrice," a child actress, captured the audiences and she was obliged to repeat the verses again and again.—Indianapolis "Sun."

Park Theatre Opened. Its Big Family Rushed Gladly through the Doors. A Melodrama of the Good Old Kind Offered—General News of the Stage.

The scene at the Park Theatre yesterday afternoon stirred the memory of the old member. The lines formed on the sidewalks in front of the theatre early yesterday afternoon, and before 2 o'clock all the seats had been sold, and the space back of the railing downstairs was filled with people standing up.

The play, too, was one to call up old times in the old member's mind and to thoroughly satisfy the excitement-loving family of the Park. It was of the class that has thrilled the audiences at the Park since the days of Frank I. Frayne and Wallick's dramas of the West, though it lacked Frayne's wild animals and Wallick's noble horses.

Messrs. Whitaker and Lawrence, of Detroit, own At Cripple Creek, and if it is received as well elsewhere as it is being received by the patrons of the Park Theatre it will be profitable property. Yesterday's audiences were delighted with it. The proprietors have had new scenery built for all four acts of the play, and both the outdoor and indoor scenes are bright and realistic.

Frederick Mosley, the leading man of the company, is known in the higher priced theatres. When Otis Skinner played his dramatization of Robert Louis Stevenson's "Prince Otto" at the Grand Opera House several years ago Mr. Mosley was the prime minister, the same character portrayed by George Nash when Mr. Skinner's revised version of the play was presented at English's Opera House last season. He also has played in "the legitimate" with Louis James. He is good-looking and sympathetic, and is successful as the hero of a conventional melodrama, though it offers no chance for a display of intellectuality.

The Mexican and the divekeeper are true to their standards, and the women of the company are clever. Little Beatrice, as the child actress is billed, and Miss Buckley pleased the audiences with songs.—Indianapolis "Journal," Tuesday, Aug. 6, 1901.

The Opening of the Park Theatre.

As Madame Butterfly, in the play of that name, took the period when "the robins nest again," as the harbinger of all things good, so, too, there are many people who take the period when "the Park opens again" to have something of the same meaning. That there are many believers in some such comfortable doctrine is evidenced by the throng of people who crowded the Park Theatre on its opening yesterday afternoon, and who became rapt in the appointments of the house, visibly glad when the lights were first turned on, and loudly rejoicing when the curtain first rose disclosing the first scene in Hal Reid's melodrama, At Cripple Creek. It was a fine augury for the theatrical season which is soon to be in full blast; the crowd at the Park yesterday, which, at two performances, left not a vacant seat in the theatre, seemed hungry for amusement, and although in the course of time most melodramas have a certain sameness about them, there was not an old trick of acting or elocution or gesticulation but was applauded to the echo.

It may be said for the company at the Park that it is well balanced and it contains actors who know their business. Frederick Mosley, as Joe Mayfield, was a sterling, manly hero; M. J. Jordan, as Waketah, a fine impersonation of the "noble red man" of tradition—and the story books. The victims were very patient under their wrongs and did some clever acting; those in this class being Annie Buckley as Maggie Mason, Carina Jordan as Ann Marbury, Willie Francis as Belle Gordon, and Little Beatrice as Tatto. The villains of the piece were Frank Beal as Martin Mason, Collin Varrey as Manuel Alvarez, and Edward Maas as Ben White. It is evident that with such characters as these, the scene laid in Cripple Creek, with talk of gold mines, with bowie knives, revolvers, men clad in buckskin and other paraphernalia of like sort, romance was not wanting. There is a thrill in the play every two minutes, and enough singing and comedy features to keep the entertainment from becoming wearisome. The singing of Little Beatrice was a feature of the piece deserving especial commendation.—Indianapolis "News," Aug. 6, 1901.

The Park Theatre broke its record for season openings yesterday afternoon. The house was crowded from top to bottom and many were turned away. The choice of the opening attraction was well made, as the applause bestowed on At Cripple Creek showed. This drama is exceedingly well staged and acted.

The enthusiasm aroused by the stirring climaxes of this play is a good augury for the week's business. The cast is a superior one—Frederick Mosley as Joe Mayfield, M. J. Jordan as Waketah, Collin Varrey as Alverey, the Mexican, Annie Buckley as Maggie Mason, and Carina Jordan as Ann Marbury, carrying off the honors. Mr. Jordan as an Indian is a striking characterization and won him much favor yesterday. Last night's audience was almost a duplicate in size of that of the matinee, and was equally as enthusiastic. At Cripple Creek will be at the Park every afternoon and evening this week.—Indianapolis "Sentinel," Tuesday Morning, Aug. 6.

The second day at the Park Theatre held up splendidly, going to show the popularity of the opening attraction, At Cripple Creek. The play is not only strong in situation and scenic effects, but, better than all, it has good people in the cast, so good, in fact, that they make the strong scenes stand out in bold relief and compel enthusiasm. The work of M. J. Jordan as Waketah, the Indian chief, is notably good. He is the personification of the stoical, brave Indian of the Cooper novels, and his help is of inestimable service in the play. Of course, Frederick Mosley's Joe Mayfield is a finished piece of acting. Nothing else was to be expected of so fine an actor as Mr. Mosley has long been.—Indianapolis "Sentinel," Aug. 7.

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He is the most successful in the laughmaking.—*Boston Advertiser.*
A clever comedian who plays a German legitimately.—*Washington Post.*
Makes a big hit.—*Chicago Herald.*
Was very funny as Doodle, and his musical specialty won storms of applause.—*St. Louis Globe Democrat.*
Carried off the honors of the evening, scoring a great personal success.—*New York Times.*
Pleased the audience well.—*New York Herald.*
Was very clever.—*New York Mail and Express.*

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The old negro, played by John W Bankson, is worth going miles to see.—*Kansas City Journal, Jan. 4, 1901.*
The comic part finds its best representation in Mr. Bankson's work as Old Si.—*Mobile Register, Oct 31, 1900.*
John W. Bankson, as Uncle Si, deserves more praise than can be given him this morning. He had the part of a negro servant and made it the most artistic bit of character acting after Mr. Hanford himself, and left it in memory as the part of the leading man.—*Gate City, Keokuk, Iowa, Feb. 27, 1901.*

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CAPT. SWIFT: George Fox scored a hit as Mr. Seabrooke. He is a most capable comedian and is a valuable addition to the organization.

PINK DOMINOS: George Fox as Joskin Tubbs provoked no end of merriment. As an old merchant with a penchant for ladies of the chorus, he is delightfully funny and was the recipient of much applause. —*Utica Herald Dispatch*

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THE FOREIGN STAGE.

LONDON.

The Profession and Coronation — James Mortimer's Play from the French—Notes.

(Special Correspondence of The Mirror.)

LONDON, Aug. 3.

The week before the August Bank Holiday is ever one of the dullest theatrical weeks of the year, and this week has been no exception to the rule. The only thing which has caused the slightest ripple upon the theatrical stream has been the proposition that all the stage

Photo by London Stereoscopic Co.

players, with Sir Henry Irving at their head, shall present an address to our new king just before his coronation, which is billed for next June.

It is, of course, only right and proper that the stage folk, who are nothing if not loyal, should thus address His Gracious Majesty, for H. G. M. has certainly from his youth up been a good friend to them all and a constant and appreciative patron of the playhouses. So a very nice address it ought to be, although I fear me that already sundry little jealousies are cropping up and many "pros" are beginning to think (if they have not thought of it before) that it is about time they were knighted. I know a good many actors (and so do you) who don't see why Irving and Bancroft should be the only knighted players. But more of this anon.

The only new drama we have had in London this week has been one made in America. This is one made there some years ago, methinks, and played under the title of The Forlorn Hope. By this name it was tried in the provinces some months ago, but on Monday it made its first appearance in this metropolis at the Pavilion Theatre, Whitechapel, under the title of The Golden Prospect. The drama is the work of J. J. Dowling and J. O. Stewart, and in it Dowling plays an heroic U. S. A. doctor, who is also a splendid shootist and an intrepid horseman. You will doubtless remember that this hero performs his chief shooting feat by the William Tell-like trick of firing at a ball placed on the head of his sweetheart by order of a Danite-like band called "The Avenging Angels." This scene, wherein seven of these angels point a revolver apiece at the heart of the hero as he takes aim, aroused considerable enthusiasm. Indeed, the whole play went very well indeed.

I am asked to contradict the statement which has appeared in sundry journals on your side to the effect that H. A. Chamberlyn has arranged with the authors of As a Man Sows, Alecia Ramsey and Rudolf de Cordova, to wit, to produce their play in America. They assure me they know nothing of any such negotiations.

George B. McLellan (Hugh Morton's brother), who, with Alcut Richard Warner, intends fighting the case brought against them by a recent continentally touring Belle of New York company, is getting on splendidly with his arrangements to produce The Whirl of the Town at the New Century Theatre, which Manager Tom B. Davis, of the Lyric, has made out of the old Adelphi. I privately inspected this new theatre yesterday and found it already a lovely place indeed. I also had the pleasure of another chat with your sweet citizeness, Madge Lessing, who is looking forward to reappearing in London by playing the leading part in this big production. McLellan, who has engaged John Le Hay and Mabel Love to sandwich with his big American company, is now looking forward—and, indeed, many of us are—to welcome H. E. Adonis Dixey, who is expected to land here in a few days. By the way, McLellan is not unnaturally a little sore that, although The Whirl of the Town has been announced in and around London for many months, the Strand management has just changed the title of Eille Norwood's play, to be revived next Saturday, from The Noble Art to The Talk of the Town.

Citizen James Mortimer duly tried his new farcical comedy, My Bachelor Past, at Wyndham's Theatre on Thursday night, when it was seen to be an adaptation of good but giddy old Labiche's Celimare le Bien Aime. Mortimer, always a good craftsman, had done his work very deftly, steering over the dangerous points very cleverly. Mortimer, although as you know a man of varied attainments, has had a most unfortunate time for years past, and many of us who know and esteem the clever old chap hoped—and still hope—that My Bachelor Past, which possesses considerable drollery, may find a good home through its one-trial performance. The piece was ably "produced" by Charles Glenney, and the principal characters were ably interpreted by John Le Hay and Kate Phillips.

Herewith is a speaking likeness of Marguerite Aubert, a handsome young actress who has made pronounced successes, especially in the pronouncing of French in sundry important characters in productions by Arthur Bourchier, George Alexander, and other leading managers. In short, a very clever and dainty comedienne is Marguerite.

Everything in the theatrical and variety worlds is at the moment of mailing at a standstill, and everybody is off out of town for a day or two, always excepting, of course, toiling play samplers like GAWAIN.

BERLIN.

The Season Wanes—Odillon and Hohenfels Tire of Vienna—Herr Hauptmann Busy.

(Special Correspondence of The Mirror.)

BERLIN, Aug. 1.

The intense heat has struck the last blow to an already fast declining theatrical season. There are only two theatres open, the others all having closed their doors or changed hands for a season of Summer opera.

The Lessing is temporarily occupied by Director Josef Jarno and his Josefstadt Theatre company from Vienna, that gave us the only novelty of last week—namely, Bernhard Buchbinder's farce in three acts, The Third Eskadron. Of the farce itself there is little to be said. It is one of a certain type that we have served to us, in one form or another, a score of times each season, and which usually falls flat, unless interpreted by actors of surpassing excellence in their line, such as Hansi Niesi and Josef Jarno. When this is the case almost any farce would prove successful. Hence yesterday we received the announcement that owing to the success of The Third Eskadron Director Jarno had decided to prolong his Berlin engagement another month.

Vienna seems very near losing two of her best actresses, Helene Odillon and Stella Hohenfels. Helene Odillon has refused to renew her contract with Director Bukovics, of the Volks Theatre, on the plea of overwork. The truth is, since Madame Odillon's return from America she has acted every evening, a thing not customary here, as in America. The Volks Theatre did not do a good business this season, and Director Bukovics fully realises that Frau Odillon is his best drawing card; in fact, practically his only one, as he has never found competent substitutes for Girardi, de Tyrolt, Christians, and several others who have left his company during the last few years. If Frau Odillon should really go Bukovics will be almost entirely dependent on his Anzengruber repertoire, which, with Martinelli at the head, is most excellently given, it is true, but would not be a sufficient attraction to keep a theatre afloat in Vienna. It thus behooves Director Bukovics to make every concession in his power to retain his star. Frau Stella Hohenfels, on the other hand, has a life contract with the Burg Theatre, that she wishes to cancel, claiming insufficient employment. She poured out her heart recently in the Vienna *Free Press*, that she followed by an interview with Director Schlenter in another daily. Frau Hohenfels is an artist of great ability, and it would be a considerable loss to the Burg if she were to leave.

Gerhart Hauptmann's methods of writing are rather peculiar. He likes to have several things on hand at once, and he never works at any one for long at a time. Thus his two last dramatic works, Poor Henry and A Shepherd Song, are still in an unfinished state. He is at present working on a novel which, we are told, will appear before Christmas, and in connection with this he is revising and, to a great extent, rewriting his historical drama, Florian Geyer, that was given for the first time six years ago at the Deutsches Theatre here with little success. Hauptmann took the failure of this drama a good deal to heart, as according to his opinion Florian Geyer is one of his best works. He doubtless hopes through its revision to convince the public of its worth. It is quite true that the drama contains much that is noteworthy, both from a dramatic and psychic standpoint, but when produced contained too much, too many people, too much action, and too much of that element which on the stage is disturbing. This fault will no doubt be corrected in the revised version, and it may meet with the success it otherwise deserves.

ROSE COGHLAN'S TOUR.

Leavitt and Lederer have engaged the players for the forthcoming starring tour of Rose Coghlan, the season commencing at the Gaiety Theatre, Brooklyn, Sept. 9. The following compose the company: William Elton, Louis Massen, T. B. Ringgold, W. A. Brandscomb, W. J. Montgomery, Ferris Knevitt, Walter Pleughm, Henry Buckler, Frank A. Ferguson, L. W. Gowan, H. F. Stoddard, Minna Phillips, Agnes Roslyn, Francis Douglass, Mary Abbott, Babby Abbott, and Kate Abbott. James W. Morrissey will be business-manager. Leavitt and Lederer will give Peg Woffington a superb production. During the season the new play, Fortune's Bridge, written for Miss Coghlan by her brother, the late Charles Coghlan, will be produced. The tour will comprise the principal cities, a late Spring tour to the coast and during the second season Australia will be visited.

John Turton, leading juvenile, Mirror. * *

ON THE RIALTO.

At last a ray of light begins to shed its glow upon the Rialto; not a ray from the burning sun, for "Old Sol" has shown a-plenty during the past few weeks, enervating all with whom he has come in contact, and but few have escaped his warm yet unwelcome greeting, but a ray of hope, the first sign of the fast approaching season. The player folk that congregate in the neighborhood of THE MIRROR office are growing perceptibly fewer day by day, this meaning that employment has rewarded them for their vigilant watch at the shrine of those who make the contracts. Even for those who are not fortunate enough to have the coveted and imposing document called a contract in their inside pocket things must ere long take on a more gladsome aspect, for their brethren will soon be back in force from the seaside and mountains, and they will at least have the companionship of comrades who are both sympathetic and helpful. Then, too, with the theatres as a refuge, no actor need be wholly wasting his time, for it is there that he may learn the methods and ideas of others, that if applied to his individual case may preclude the possibility of his being unemployed at this season of next year, and may mean, in addition, a number of long and restful vacations in the future, instead of periods of worry and hardship like the one just gone through. Let those that have been fortunate this Summer start the new season with renewed ambition, forbearance and good will to all, and those less fortunate be courageous, cheerful and content in the knowledge that "all's well that ends well."

A well-known manager of this town, who has a reputation as a lover of literature, was discovered in his office by a MIRROR reporter one morning last week in a state of almost apoplectic rage. He held a crumpled newspaper in his hand and was muttering oaths under his breath. The reporter turned to flee. "Come back, sir!" shouted the manager. "I'm going to make a statement for publication." He turned to his desk, wrote rapidly for ten minutes, and then handed the following vigorous, but warranted, "kick" to the reporter:

Many slurs are cast from time to time by the tongues and pens of nonprofessionals at the methods employed by theatrical press agents and advertising men. Assuredly many of these slurs are well deserved. The "boomers" of theatrical enterprises have many crimes against good taste to answer for; but at the present time the most brazen showman living may swell with virtuous pride when he contrasts his work with the vulgar, trivial and shameless advertising of the publishers of popular fiction. No self-respecting actor would countenance such methods as are now used to promote the interests of the most notorious American novelists. Fancy Mr. Sothern being advertised by means of posters reading: "See Sothern's Hamlet, The Greatest Ever. See it To-night." The modern novelist stands for that sort of thing, however, without apparently the least compunction. Fancy Mr. Drew paying Mr. Mansfield a goodly sum to write a laudatory review of one of his impersonations for publication. It is almost beyond mortal imagination. Yet only a few months since an aged American poet who is considered among the foremost literary men of the time received one thousand dollars from a publisher for writing a thousand words of praise of a new book by a comparatively new writer. For downright dishonesty and vulgarity in advertising the modern publisher beats the modern manager hands down. And the publisher's press agents are decidedly unoriginal in their work besides. No theatrical page in a Sunday newspaper ever contained such stale, flat and unprofitable stuff as may be found in the "literary chat" columns of the day. The puny little anecdotes of authors are not only untrue, but, what is worse, they are uninteresting. One of the poorest stock stories of theatrical press agents—a story that has been printed time and again with various actors as its hero, was printed not long ago about a very notable and heretofore dignified writer. It is all very sickening and very disgraceful. We of the theatre have always in the past held literary folk in high esteem. Now we cannot but feel disgusted with them. They have adopted one of the worst vices of the theatrical business and have carried it to an extent that would make even a black-face song and dance team shudder.

ENGAGEMENTS.

Goldie Boley, for Ben Hur.

To support Peter F. Daily in Champagne Charlie: Frank Lane, George A. Beane, W. A. McConnell, Brigham Royce, Thomas Brown, Edward Garvie, Max Hoffman, Christie McDonald, Lansing Rowan, Helen Reimer, Ada Lewis, Grace Washington, Marie Randall, Helen Chiston, Leona Du Bois, and Madge Deane.

For the Nina Repertoire company: E. Maude Weingardner, Florence Cudney, Edwin O. Browne, Louis J. Epstein, Henry E. Edwards, and Robert W. Percy.

Ethel Balch, as prima donna soprano; Mae Kilcoyne, as second prima donna, and Tom Whyte, as comedian, for the Robinson Comic Opera company.

Hal King, by Phil Hunt as advance agent for the Tennessee's Pardner company.

E. A. Tanner, by Tommy Shearer as advance representative.

For E. J. Carpenter's Quo Vadis (Western) company: Pearl J. Ford, Wallie Wilson, Ollie Merrill, J. J. McDonald, and F. M. Page.

For E. J. Carpenter's Quo Vadis (Southern) company: William Lloyd, Edwin Scribner, and F. H. Farnham.

For E. J. Carpenter's For Her Sake (Western) company: Mrs. William Marble, Millicent Evans, and Jessie Cunnington.

Henry Shumer, as leading man in Owen Davies' production of Under Two Flags.

Ernest R. McCabe, by Mittenthal Brothers for Dangers of Paris.

Ella Snyder, for Princess Beauty, and Jane Whitbeck, for Lord Jocelyn, in The Sleeping Beauty and the Beast.

Wilson Deal, for Lovers' Lane.

For Near the Throne: Winnifred Bonnewitz, Helen Ashley, Sarah Browne, Helen Jones, Fred Guest, Maurice Drew, F. De Vernon, Delarcey Barclay, W. J. Simons, E. A. Root, manager; J. S. Sanford, press representative and business-manager; Charles Meakin, agent, and George H. Phillips, associate manager.

For William T. Keogh's Barbara Frietchie company: Frances Gaunt, Richard M. Williams, Jessie Charron, T. J. Quinn, Edwin Meyers, J. H. Hazleton, Calvin Kavanagh, George H. Mitchell, George Leonard, John J. Collins, and Marlborough Hardy.

Little Pauline Weston, with Isaac Payton's Waite Comedy company.

Selma Hermann, to play Cigarette in Davis and Cook's Under Two Flags.

PROFESSIONAL DOINGS.

Louis Dean, author of In the Shadow of the Cross, has joined the King Dramatic company (No. 1, Eastern), to play leading juvenile roles.

Meta Maynard, late of the Valentine Stock company, has been engaged for the title-role in Charles E. Blaney's production of The Mormon Wife.

Adèle Clark, who has been touring over the country and, of course, living in hotels for nearly forty years, has concluded that she deserves to have a home of her own. So she has leased a pretty cottage at Jamaica, L. I., for a term of years, and will live there in comfort when not actively engaged in theatrical work.

Rowland and Clifford have completed arrangements for the second tour of Smith O'Brien in The Gamekeeper. The tour begins at the Alhambra Theatre, Chicago. Mr. O'Brien has had an entire new repertoire of songs written expressly for him by Paul B. Armstrong. The tour will include the larger cities of the East and Middle West. The play will be presented in New York in January. The following people have been engaged to support Mr. O'Brien: Stanley Johns, Edwin Boring, Walter Campbell, Thomas J. Smith, Walter Clifford, W. H. Lewis, Clara M. Langley, Lonette Babcock, and Eva Lewis. Edwin Clifford will be the manager and Matt Nasher the agent.

Annie Russell will return to New York this week from her country house at Pemaquid Harbor, Me., where she passed the Summer. Next Monday she will begin rehearsals in A Royal Family, and will open her season in that play at San Francisco on Sept. 5. Her supporting company will include Mrs. Gilbert, Orrin Johnson, W. H. Thompson, and Lawrence D'Orsay.

Howard Kyle secured an injunction last Friday to prevent his late manager, William M. Wilkison, from presenting Nathan Hale, claiming that Manager Wilkison, who took the rights to the play out in his own name, was but an agent for him.

Adele Ritchie, who is spending the Summer at Asbury Park, was injured slightly in a runaway accident on Sunday. Her horse bolted, overturning the carriage. Miss Ritchie was thrown to the ground and sustained several scratches and bruises. She soon recovered from the shock after being taken to her hotel.

Edna May, before appearing in the leading role in the production of Three Little Maids in London, will probably take part in the production in that city of a new musical piece, entitled Kitty Grey.

Drina Waters, one of the English actresses recently brought to America by John C. Fisher for his Florodora company, was taken suddenly ill on Aug. 4, and was removed from her hotel to the Post-Graduate Hospital. It was found that she was suffering from appendicitis and for several days it was thought that her life might be saved only by a surgical operation. The last reports received, however, are to the effect that she is improving.

A benefit performance in aid of the New Rochelle Hospital was given at Larchmont last Saturday evening. Among the professionals who appeared were Isabelle Evesson, Minnie Dupree, Francis Stevens, Belle Bucklin, J. E. Dodson, Charles Wells, Amy Ricard, Marie Greenwald, and Adolf Jackson.

Roy Hollingshead was married to Nellie C. Hitchcock, a non-professional, at Oconomowoc, Wis., on Aug. 7.

Emile Biermann, a musician employed at the New York Theatre, was arrested on Sunday night upon the charge of luring the daughter of one of the chorus women away from her home. He denied the charge.

Myles McCarthy is in from a trip up New York State, where he has been handling benefits for the Odd Fellows, 150 performances having taken place under his direction.

Richard Golden, under the management of William Henry Rudolph, opened his season in Old Jed Prouty in Halifax on July 29, after which a tour was made of cities of the Maritime Provinces. The company is now touring Maine.

Walter Armin, leading man of the Grace Rentfrow Stock company, was married July 31, at Jackson, Tenn., to Caroline Eldridge. A reception was held at the Eldridge residence that night and all the members of the Grace Rentfrow company were present. The bride and groom both received many beautiful gifts.

H. Reeves Smith will begin his season in A Brace of Partridges about Sept. 9. A company of exceptional excellence has been engaged and the tour will be made under the direction of Clarence Fleming.

Selma Herman has been engaged to play Cigarette in Under Two Flags, taking the place of Victory Bateman, who resigned the part the day before rehearsals began.

Henry Pierson, who has been out of the theatrical business for several years, will return to it this season as business-manager and treasurer of Howard Hall's The Man Who Dared company.

Helen Rainsley, the light opera soprano, has been engaged by W. J. Hanley for his A Runaway Match company.

R. B. Mantell will begin rehearsing his company at his cottage at Atlantic Highlands, N. J., next Monday morning.

Frank L. Perley will assemble his The Chaperons company for rehearsals at the American Theatre Hall on Aug. 26.

S. E. Rorke has secured from George W. Lederer the road rights in The Casino Girl. He will form a strong company of sixty people and will make a tour this season embracing all of the principal cities between here and the Pacific Coast.

May Irwin returned from the Thousand Islands last week to organize her company for the coming season. She will begin her tour at Salem, Mass., on Oct. 20, and will appear in New York in November.

Joseph F. Sheehan returned from Europe last Friday. He will again be a member of Henry W. Savage's opera company and will appear on the night of the opening of the company in Aida at the Broadway Theatre on Sept. 16.

Mrs. John E. Owens, widow of the famous comedian, arrived in town last week to be the guest for a time of William T. Keogh, who in his boyhood was a protege of Mr. and Mrs. Owens.

THE STORY OF JACOB ADLER.

Photo by Goldman, New York.

The Yiddish stage of New York, with its three temples on the Bowery, with its limited but highly interesting literature, and with its little army of authors, players and managers, occupies a unique position in the theatrical world. Thirty years ago the drama of the Jews was born in Roumania. Its disciples wandered over Europe, suffering much from poverty and official persecution, and finally, after many failures, established their drama in the Ghetto of this city. Here it has reached its highest development. The three Jewish theatres in New York are the foremost Jewish theatres of the world. The best dramatists and players of the Jewish race are assembled here. Here Jewish genius is put to the highest test and has the opportunity to win its highest reward. But since genius—and especially stage genius—constantly seeks for fresh honors, the successful actors of the Ghetto, with but few exceptions, long to try their fortunes on the English speaking stage. Some of the younger players are working definitely toward that end, but the older ones, much as they desire to appear on Broadway, say, rather sadly, "It is not for us."

Last Winter a benefit performance of The Jewish King Lear was given at the People's Theatre in aid of the Seward Park playground. The house was filled to its utmost capacity with Americans and wealthy Jews from up town. Jacob Adler, the oldest and most famous of the Jewish actors in New York, appeared in the title-role—a role that he has played nearly five hundred times. The audience, amazed and delighted with the marvellous acting of the star, called him again and again before the curtain, and at the end of the play men and women stood up and cheered enthusiastically for Adler. When finally the curtain descended for the last time the actor walked tremblingly to his dressing-room and threw himself upon his couch, weeping. A friend standing by exclaimed, "Why do you weep, Adler, when you have just made the greatest success of your career?" "Because," said the actor, "I realize to-day, as I never did before, what honors I might win if only I could play in English." Adler will continue to act in the Ghetto. He has won fame and wealth there, the audiences idolize him, and little by little American playgoers are coming to appreciate him and to make occasional pilgrimages to his theatre. He loses much, assuredly, by not being able to leave the Ghetto, but the English speaking stage loses more, since beyond question he is one of the most accomplished actors of the time.

In appearance Jacob Adler is a man to command notice and to awaken immediate interest. He is not unlike the late Charles Coghlan in physique, bearing and manner. His face is rather more Roman in mold than Jewish. It is a strong face, with deep sadness lurking in it, yet it is capable of marvellous play of expression. One might think him a tragedian until he smiles. Then one could not believe him other than a comedian. As a matter of fact, he is both. His repertoire includes nearly three hundred plays, that range from the lightest farce to the heaviest tragedy. His artistic tastes are catholic. He plays his every role as though it were his only one.

In the course of several conversations which took place last winter in the greenroom of the People's and in various Jewish restaurants of the East Side, the writer learned from Mr. Adler the story of his career. It is here set forth, not in the exact words of the narrator—for his words at times were less illuminative than was the pantomime that accompanied them—but in so far as the facts are concerned they are according to the distinguished actor's own testimony.

Mr. Adler was born in the city of Odessa, Russia, in 1855. His parents were well-to-do and gave him the benefit of a good education. Upon graduating from the *gymnase* he entered the Russian civil service, in the custom house in Odessa. Later he served in the Health Department and in other government offices. He knew nothing of the theatre except as a spectator—and he was a spectator whenever opportunity offered at the regular Russian theatre of the town. When the first Jewish theatrical company was formed in Roumania Adler read of it in the newspapers, and, becoming much interested, wrote several articles in the local publications urging the company to come to Odessa. After some time the organisation came. Adler witnessed every performance. The acting delighted him, but he was not pleased with the plays. This brought from him several more articles, in which he begged the literary men of his race to utilise their talents in writing for the stage. By reason of his love of the theatre and of his published articles he became, when little more than twenty-one, the dramatic critic of one of the Odessa newspapers.

As a critic Adler wrote constantly and vigorously on behalf of stage realism. He became widely acquainted and popular among the members of the profession. Then he fell in love—and it was because of this falling in love that he became an actor. The object of his regard was the leading lady of a traveling company that visited Odessa. Adler followed the company to the next town and to the next, and on and on until his position as dramatic critic of the paper was left hopelessly behind him. He remembered it only when he received a letter from the editor saying that his services were no longer required. But Adler did not mourn over that. He married the leading lady and pledged himself to the stage.

Adler began his acting career as the leading man of the company, and upon the occasion of his first appearance he made a bitter, but not uncommon, discovery. He discovered that knowing how a part should be played and the actual playing of it are entirely different matters. He went through the performance in an agony of nervousness and fright. He felt like three separate individuals. He was Adler himself, he was the character in the play, and he was Adler the critic. The real Adler was very miserable and self-conscious, the character seemed a strange spectre apart, and Adler the critic constanly sneered at the portrayal that he himself was giving. The critics in the audience sneered the next morning in their several papers. Adler felt that he would never be able to act. He was thoroughly humiliated. But his wife, the leading lady, had faith in him. She urged him to play smaller parts. He did so, gradually sinking to the smallest. In all he was unsuccessful.

When Adler had descended to the bottom rung of the ladder—to a role of the least possible consequence—and had failed there he grew desperate. He was deeply chagrined; the more so because he felt that he knew thoroughly the theories of the art of acting. He took counsel with himself. He could not solve the mystery of his failure. But one night chance stepped in and pointed him the way. He was playing the part of an old man, a testy person, who in one scene sat beside a table reading. While Adler was going through this scene his cap fell off. He was put out over the trifling accident, and replaced the cap on his head with a genuine expression of irritation. Again the cap fell off. Again, and with added anger on Adler's part, it was replaced. The auditors applauded. The critics said that Adler was more natural than he had ever been before. From that incident Adler learned the value of naturalness, and from that night he advanced steadily in his art.

In a comparatively short time Adler was again playing leading roles, with his wife as leading lady. He became the director of the company and toured in all parts of Russia. It became his ambition to take his company to St. Petersburg for a season. He left his associates playing in the smaller cities and went to St. Petersburg to gain the Mayor's permission to play there. Adler had heard that the Mayor was opposed to Jewish theatricals. So he dressed himself handsomely, in fine furs, and called upon the official in most ceremonious fashion. After a brief argument the Mayor wrote out the coveted permit, and Adler left the office feeling sure that his fortune was as good as made. He hastened to the town in which his company had been playing—only to find that his actors had separated, leaving no one to greet him save his wife. Together Mr. and Mrs. Adler set about forming a new company, and after much trouble and worry they reached St. Petersburg with an organization equal to the old one. But they were two months behind the time set for the opening by the Mayor, and he, angered by the delay, refused to give them a new permit. Moreover, he regarded them with suspicion, and although the spies that he set to watch the players could report nothing to their discredit, they were ordered to leave St. Petersburg. For a short period after that Adler served in the field as a member of the Red Cross Society, and then, with his wife and a few members of his company, he journeyed to London, hoping to find better fortune in a foreign land than he had enjoyed in his own.

The Jewish drama was entirely new to London twenty years ago when Adler and his associates arrived there. However, many reports of the various Jewish companies in Russia had reached the Ghetto of the English capital, and in a short time Adler formed a company and opened at the Holborn Theatre. The enterprise was patronized by several prominent and wealthy Jews, and at the outset there seemed no doubt of great and lasting success. But very soon the company, by playing on Saturdays, won the disapproval of the orthodox Jews, the patronage dwindled and the theatre closed. Some of the players—the more adventurous—came to America. Others of them remained in London and engaged in various small theatrical undertakings. Adler established what was known as the Houndsditch Club, an organization composed of professional and amateur actors. The company appeared two or three times each week in a hall, presenting plays and farces of the regular Jewish repertoire. It was a makeshift theatre and the productions were necessarily rather crude, but the club lasted for two years and carried Adler and his friends over a critical period in their careers.

Then came a reign of plenty to the Jewish actors of London. A man called Schmidt leased the Princes' Street Theatre and established therein a Jewish company. The best actors to be found, including Adler and his wife, were engaged. The plays were mounted handsomely, the audiences were large, and for three years the players were happy in the sunlight of success. But this brilliant period ended in a disaster—a disaster that threw a dark shadow upon the Jewish stage in London for many years thereafter. During a performance, when the theatre was crowded, a fire broke out. The people became terror stricken and battled with each other in their efforts to escape from the building. Seventeen persons were crushed and trampled to death in the panic. Every actor of the old Princes' Street company remembers that night with horror.

As there was no apparent chance for re-establishing the Jewish drama in the London Ghetto, Adler came to New York, bringing with him the nucleus of a company. He expected to play here, but much to his disappointment he found that the field was already occupied. The players who had migrated from London four or five years before had established themselves securely here, and there was no room for Adler. So, determined to make a place for himself in America, he took his company to Chicago, and there for ten months he fought desperately for success. He won only failure. Returning to New York Adler received an offer from one of the Jewish managers to play for three nights at one hundred and fifty dollars a night. Pride compelled him to refuse the offer, and he set sail for Europe, intending to remain there for the rest of his life. He played again in London, then in Russia, with but little pecuniary success. In the midst of this dreary period of his career Adler suffered a blow of ill-fortune that well nigh broke his spirit completely. His wife, who had shared all of his theatrical successes and failures, and whose faith in his genius had been his constant inspiration, died in London, leaving him with one child, a little boy.

It may be that this almost overwhelming grief brought a new and finer note to Adler's art. His splendid melancholy now is one of his most appealing qualities. But be that as it may, it was only a short time after his wife's death that Adler began to achieve triumphs that had before been beyond his reach. He played Urial Acosta one night in a Russian city with a Christian company, and the realistic force and the dignity of his performance aroused the critics to enthusiastic praise. The manager wanted him to remain with the company for the season. But Adler was true to the Jewish stage, and, after playing awhile in Russia, he decided to return to his old haunts in London.

He had scarcely set foot on English soil when he met Moguelesko, the comedian, who had gone to England especially to find him and to induce him to come to New York. Adler was gratified at the offer of Moguelesko. It gave him an opportunity to come to America; not as before, as a seeker of fortune, but as an acknowledged star. He accepted, and in a few weeks' time he and Moguelesko reached New York. The principal Jewish theatre in town at that time was Poole's—now the Germania—and it was there that Adler was to make his debut. He went to the theatre and to his dismay found that the managers had announced him on the posters as the greatest actor of the time. Many an actor would have been pleased over such exaggeration on the part of his managers—but not so with Adler. He declared that the announcement was a shameless misrepresentation, and that if he appeared after such heralding he would be guilty of gross immodesty. He refused to play.

Two weeks later, however, the managers induced him to make his debut with less blare of trumpets. He appeared in The Beggar of Odessa. He had made the Yiddish adaptation of the play himself and had won honors in it abroad. But the overpraise of the original announcements destroyed the actor's chances for popular success. The people expected to see a tragedian—a lusty, ranting hero in glittering armor. Instead they saw a superb character actor—an apparently lean and shriveled man in rags. They did not appreciate the wonderful character portrayal, the splendid naturalness and realism of it all. They were clearly disappointed. Adler walked the streets that night after the performance with sorrow and bitterness in his heart. He walked alone—in the dreadful loneliness of failure. The next morning, however, he was given fresh courage by the newspaper accounts of his performance. The critics had understood and were lavish in their praise. The next week Adler appeared in Moses the Soldier—a play full of action, bombastic speeches, and with gorgeous costumes and scenery. The people were delighted. "This is real acting," they cried, "and a great actor is Adler!" Adler smiled to himself and gave them more plays like Moses the Soldier. He gained money, friends and fame. He was at last a great New York success.

During Adler's season at Poole's he met Mrs. Heine, an accomplished actress, who is now his wife. Mrs. Heine was the leading woman of the company, and was very successful in her art. She plays still in support of her husband, at the People's, and a great favorite indeed is she with the audiences. Mr. and Mrs. Adler, immediately after their marriage, made a professional tour through the East, visiting Philadelphia, Baltimore and Pittsburg. The tour was not successful pecuniarily because of the small Jewish population in the cities visited. Indeed, when the tour ended in Pittsburg Adler found himself almost penniless. But he knew the ways of America now, he had acquired a reputation, and though his finances were at a low ebb his hopes soared high. He made a plan to again invade Chicago.

Adler sent his wife back to New York, not wishing to have her share the hardships of his enterprise, and, taking his son with him, he journeyed to Chicago. He had in his pocket upon his arrival there exactly one dollar and thirty-five cents. But he had a plan, and the ability and courage to put it forward. His plan was to establish a first-class Jewish theatre in Chicago. He went about among his friends, and soon found a wealthy merchant who supplied money for the venture. Nearly a month was required to get the building in readiness and to form the company. During that period he suffered to the utmost the misery of keeping up appearances before his acquaintances on an empty stomach and an empty purse. Adler was too proud to borrow. His friends did not learn until long afterward of his distress.

When the theatre was finally opened Adler was almost on the verge of prostration from work and worry. He stepped on the stage a hungry and penniless, but hopeful, man. A month later he was on the top wave of prosperity, with hosts of friends and admirers, and with nearly three thousand dollars in the bank. This was about ten years ago. Adler remained in Chicago for twelve months, and then, though his success continued there, he decided to return to New York, where larger enterprises and higher honors were to be won. He has been in this city almost constantly since then.

By rare good fortune Adler found here, in Jacob Gordin, a playwright capable of writing dramas in which his talents may be splendidly displayed. The association between the two men began immediately after the actor's return from the West, and ever since then Adler's chief successes have been made in Gordin's plays. And some wonderfully interesting plays are among those presented by the company at the People's. Adler is wealthy now. He is one of the lessees of the People's Theatre. Whenever he appears the house is filled with his admirers. He lives in very comfortable fashion with his wife and children in a quiet street up town. This Summer he and his family are making a long pleasure journey abroad. The dean of the Jewish stage in America is reaping a rich reward for his labors, and so greatly admired and loved is he that the whole Ghetto rejoices over his success.

VALJEAN THE CONVICT PRODUCED.

Valjean the Convict, a four-act play, founded on Victor Hugo's "*Les Miserables*," by Henry Belmar, in which the character of Jean Valjean figures prominently, was produced Tuesday, Aug. 6, at the Grand Opera House, Norristown, Pa., by the Schiller Stock company. The following was the cast: Jean Valjean, Campbell Stratton; Father Meglain, Oliver D. Bailey; Captain Albert Javert, Frederic O'Rnonoe; Sergeant Thenon, Frank Donovan; Henry Valjean, Walter Wayne; Chemthea Darbelle, Fred Chancey; Maurice Pervais, Harry Cane; Widow Valjean, Lulu Ellsworth; Nanon Alnaire, Lulu Romney; Ellaine, Augusta Gill; Fantine Cleval, Cossette, Ella Fontainebleau.

REFLECTIONS.

Ralph Dean returned to town last week, after spending his Summer vacation at Cold Spring Harbor, L. I.

Ola Humphrey, who has passed the Summer at her home in San Francisco, will return to New York this week. She is under contract with David Belasco for the coming season.

Edna M. Crawford, last season a student at the American Academy of Dramatic Arts, has brought suit for $10,000 damages against two magazines, a tradesman and a photographer of the city for using her picture without her permission for advertising purposes.

Jessie Bateman, the much admired English actress, will accompany Charles Hawtry to America this season as his leading woman.

Mrs. McKee Rankin, who is an enthusiastic amateur photographer, contemplates opening a studio in this city.

Mr. and Mrs. Phil Hunt (Fannie Curtis) returned from their Summer vacation at Winthrop Beach, Mass., to Boston last week, to begin rehearsals of Tennessee's Pardner, in which they will open in Boston on Aug. 19.

George Cross, who, as representative of the Florodora company, accomplished wondrous feats of imagination, has been engaged in a like capacity with the When We Were Twenty-one company.

Sadie Martinot has received the manuscript of The Queen's Necklace, which was produced by Mrs. Langtry in London, and will probably present it after her season in The Marriage Game.

Joe A. Hardman, the comedian, was last week made a member of the Knights of Pythias.

Al. H. Wilson and his wife returned to New York last week, having spent the greater part of the Summer at Andrew Mack's cottage at Onset Bay, Mass.

A company has been formed by David Belasco to present The Heart of Maryland this season in the low-priced theatres. The tour will begin at Albany on Sept. 2.

Alberta Gallatin has accepted for production this season a new play by Edwin Ogden Child, entitled A Game of Destiny, the plot of which is said to be extremely novel and interesting.

David Warfield began rehearsals in The Auctioneer yesterday (Monday), under the direction of David Belasco. Marie Bates has been engaged for one of the chief character roles in the play. After the company has made a short tour through New England the play will have its first New York presentation at the Bijou Theatre Sept. 16.

Gladys Arnold, who has been summering at St. James, L. I., returned to New York last week, to begin rehearsals in Wine, Woman and Song.

Mildred Holland, who recently returned from London, brought with her some excellent pictures of the two *Shamrocks*. She snapped the camera on the new and old challengers as they were racing in the Clyde. They are pictures that any amateur might justly take pride in, and, as each plate shows both boats, Miss Holland proved that she is quite an expert at the interesting pastime of photography.

Bessye Maher and W. M. Boardman, a non-professional, were married in Chicago, Ill., Aug. 1. Mrs. Boardman has retired from the stage and will reside in Chicago, where her husband is in business.

Bruce Rinaldo, who for several weeks past has been threatened with the loss of his eyesight, recently underwent an operation that has proven fairly satisfactory in its results, as it has restored considerable sight to Mr. Rinaldo's right eye, thus saving him from total blindness, as the vision of his left eye is permanently impaired. The affliction is the outcome of a siege of smallpox through which Mr. Rinaldo passed last Spring.

John F. Webber has returned to New York, after a month's vacation at Leeds, Mass.

Maurice Campbell has decided to send out a special Mistress Nell company next season, covering the territory that it is impossible for Henrietta Crosman to reach. This organization will be headed by Agnes Ardeck, who played Nell last year, and the King Charles will be Mace Greenleaf.

Eugenie Bowen returned from her Summer holiday at Atlantic City last week. She has been engaged to play the ingenue role in Rip Van Winkle, supporting Thomas Jefferson.

The Ethel Dyffryn company will begin rehearsals on Sept. 19 and will open one week later. Among the players engaged are Isabell Pitt Lewis and F. C. Stein. The Dyffryn Trio will continue to be featured. New scenery and stage effects have been built. The company will make a tour of thirty-eight weeks through Pennsylvania, Ohio and New York.

The Benjamin F. Horning company, that stranded recently in Northern New York, pirated during its inglorious career, it is said, several well-known plays, including Captain Letterblair and Woman Against Woman.

Ethel Tillson, since her successful engagement recently at the Proctor houses, has been traveling over the New England circuit of parks, but will return to New York soon to enter upon her three years' contract with Frank L. Perley.

Wright M. Lorimer has been engaged by Edward C. White for leading man with Mildred Holland in The Power Behind the Throne. Mr. Lorimer has gone with a company of friends on a two weeks' yachting cruise prior to beginning rehearsals.

E. M. Leonard, late of the Valentine Stock company, has been engaged by Hurtig and Seamon as stage-manager for their new production, When the Clock Strikes Nine, in which J. K. Emmet is to star, opening in Washington, D. C., Sept. 2.

Mr. and Mrs. Eugene Speyer (Berna de Vore) will return from Germany, via Bremen, Aug. 10, on the steamer *Grosser Kurfuerst*.

Lewis Morrison was attacked by highwaymen in San Francisco on the night of Aug. 8. He was robbed and left lying unconscious on the pavement.

Charles C. Keener, a theatrical manager, filed a petition in bankruptcy last Friday, with liabilities of $77,226 and no assets. His chief creditor is his brother, F. A. Keener, a banker of Denver. The debts were incurred by Mr. Keener before he entered the theatrical business.

TELEGRAPHIC NEWS

CHICAGO.

New Edition of The Explorers Seen—Yiddish Drama Likely to be Scarce.—Notes.

(Special to The Mirror.)

CHICAGO, Aug. 12.

In the down town district the Illinois, McVicker's, the Grand Opera House and Powers' remain closed, while the Studebaker, the Dearborn and the Great Northern are reaping the benefit of the recent delightfully cool weather.

At the Great Northern the long and successful run of The Village Postmaster came to a close last Saturday evening, and yesterday afternoon Leon Herrmann opened a season of magic before a large audience. He has improved greatly since last seen here. The Village Postmaster people, by the way, have all gone East and will soon begin rehearsals of a new rural play called New England Folk.

The "new edition" of The Explorers was put on last night at the Dearborn and bids fair to give the burlesque a new lease of life. Joseph Herbert, a clever comedian, replaces Charles Dickson as Burdock Root, and makes him a professor sent to Madagascar by the Oklahoma University to search for the missing bone of a mastadon. It is an eccentric comedy part, instead of the light comedy commercial drummer of Mr. Dickson. Mr. Herbert has built up the part himself and replaces "The Knight of the Sample Trunk" with "The Paleontologist," besides which he introduces two other new songs, "Her Front Name is Sally," his own composition, and "When Shakespeare Comes to Town." William Evarts, the low comedian of the stock company, succeeded Edward Mackay as Professor S. Max Mix last evening, and Harry Stubbs also retired from the cast.

"Punch" Wheeler tells of a certain actor who recently came on here from Buffalo, and who, he says, "has the largest pair of feet in the profession." One may gain some idea of their size from the fact that the sleeping car porter blacked one of the actor's shoes and his valise.

King Dodo runs on merrily to large business at the Studebaker, and the management is arranging to celebrate the one hundredth performance of the opera Aug. 20. The cast remains the same at present, but Maude Odell will retire at the end of the month to go back to drama, that she deserted for comic opera.

Robert Wayne has been engaged by request as leading man of the Hopkins' Stock company. A version of Under Two Flags will reopen the house.

Eugene Cowles helped to pack the Masonic Temple Theatre at every performance last week, and, judging from his reception yesterday, his old colleague of the Bostonians, Jessie Bartlett Davis, will keep up the good work for another week. Mr. Cowles enjoyed his taste of vaudeville so well that he will sing at Highland Park, St. Louis, this week, and it is likely that Manager Murdock, of the Temple, will arrange his vaudeville dates for some months, until Smith and De Koven finish the new opera for Manager Perley.

It looks black for Chicago's Yiddish season this year. Manager Ellis Glickman, of the local house, declares that New York managers have engaged all of the Yiddish actors in sight at prohibitive salaries.

A Thoroughbred Tramp followed A Minister's Son at the Bijou yesterday.

The billboards are beginning to tell of the season's regular openings—Under Two Flags, with Blanche Bates, at Powers'; 'Way Down East at McVicker's, Ben Hur at the Illinois, and Otis Skinner in Francesca da Rimini at the Grand Opera House.

Mr. Skinner arrived last Thursday with his wife, Maude Durbin, from their "shack" in Wisconsin, and will soon be deep in the rehearsals of Francesca. Mrs. Skinner will not be in the cast, but will assist in the staging of the production.

The New American Theatre, originally Jacobs' Clark Street house, will be reopened on Aug. 25 by Lillian Mortimer and J. E. Toole in Killarney and the Rhine.

It is said that the Castle Square company will put on a Christmas spectacle this season by a Chicago author. "BIFF" HALL.

BOSTON.

Changes in The Burgomaster Company—Two Theatres Reduce Rates—Gossip.

(Special to The Mirror.)

BOSTON, Aug. 12.

An especially interesting change of bill was made at the Castle Cquare to-night, when The Bauble Shop was given its first production here since the time when John Drew gave it at high prices. There was an added interest in the performance, for it was the first time that Franklin Ritchie appeared with this organization. The revival is for one week only. The Middleman will then be given.

Specially successful has been the first week of the Grand, with its new policy of 10-20-30. The Morrison Comedy company remains the attraction for another week, but presents a change of bill, giving A Man of Mystery. Allie Gerald as leading lady and star again has a congenial character. A Romance of Coon Hollow will follow.

This is a last week for several of the favorites in The Burgomaster at the Tremont. Richard F. Carroll, Ada Deaves, Riley Hatch and Tom Ricketts will retire from the parts which they have filled so well. The new comers who will be seen during the final week of the engagement are Herbert Cawthorne, Sadie Stockton, George Broderick and Harry de Lorne.

The Grand Opera House opened its regular season 10 with The Two Little Vagrants, which has already been seen repeatedly and even yet is expected to draw big business, no matter how hot the weather might be. Neva Harrison again appeared as Fan Fan and played the part splendidly. The entire cast was strong and the sensational scenes were well presented.

The box-office at the Bowdoin Square opened to-day in readiness for the opening of the house a week from to-night, with Tennessee's Pardner.

All the members of The Burgomaster company were entertained yesterday by a steamboat ride across Massachusetts Bay to Provincetown.

William H. Crane, who had been abroad for quite an extended tour, was one of the passengers to arrive in Boston by the *New England* last week. He went directly to his Summer home at Cohasset, where Mrs. Crane was one of the first persons to subscribe to the public park project, boomed by prominent citizens of the place.

Mrs. Thomas Whiffen, of the Empire stock, was another passeneger on the *New England*. She had made quite a flying trip across on this occasion.

Quite a perceptible cut in prices has been made for seats at the Boston for the coming season. One dollar will be the rate for the orchestra, instead of the higher prices quoted here to June. The date for opening has been fixed at 31, instead of 26, but the attraction will be The Christian, with E. J. Morgan and Elsie Leslie.

Viola Allen, the first star of The Christian, is spending the Summer in the vicinity of Boston and, with her parents, Mr. and Mrs. C. Leslie Allen, was entertained by C. H. Pattee at his home at Winthrop one day last week.

E. J. Goodrich has been engaged to paint an entirely new set of scenery for Morrison's. And, speaking of scenery, the settings painted by John Gordon Hammond when the bank officers played Miss Simplicity have been secured by Frank Daniels for his professional production of the musical comedy.

Gertrude Quinlan, who recently retired from King Dodo, has been visiting her parents in Dochester and will now go to New Hampshire for three weeks.

Walter Lewis, the clever son of Horace W. Lewis, formerly the comedian at the Castle Square, has been engaged by Otis Skinner and has gone to Chicago for the rehearsals of Francesca da Remini. His mother was Portia Albee, so that the young man inherits talent on both sides. When a child he showed great promise in The Soudan, but his parents placed him in school, and the only time that he acted was as Albert in a production of Monte Cristo at the Bowdoin Square four seasons ago. Now that he has graduated from school he has a chance to go on the stage. His father, too, has left Boston to begin the rehearsals with A Mormon Wife.

H. Price Webber was in town last week purchasing a new outfit for the Boston Comedy company to replace that destroyed by fire in Canada last Spring. He has gone back to Augusta, Me., to complete his arrangements for his coming tour.

Joseph Jefferson is soon to begin the erection of another fine residence on the Buttermilk Bay shore of Buzzard's Bay, to be occupied by Will Jefferson and his bride, Christie MacDonald. It will not be ready until next Summer.

Mildred Holland has been in town directing the rehearsals of The Two Little Vagrants, in which she was so successful as Fan Fan.

William Seymour is going to Cincinnati as stage director of the Pike Opera House, and I hear that his pretty daughter, named after her mother, May Davenport Seymour, will make her debut as an actress there the coming season.

Eugene Tompkins' steam yacht has been in the upper harbor getting ready for another cruise.

Leonora Gnito, of the Castle Square Stock company, has gone to New York for a month's vacation, but she will then return, as she is a great favorite at this house.

Joseph F. Wagner is back in town after a pleasant Summer at Kennebunk, Me.

Walter E. Perkins' engagement at the Castle Square was so successful that I understand that the manager of one of the leading theatres is trying to get him to arrange affairs so as to produce Jerome, the dramatization of Miss Wilkins' novel, here.

Maye Louise Aigen has been securing many compliments for her clever work at the Castle Square in the absence of Eva Taylor.

Louis Miller is to take out The New Minister the coming season, as Sunshine of Paradise Alley has been laid aside for the present. JAY BENTON.

PHILADELPHIA.

Keith's New Theatre Hurried to Completion—Early Openings—At the Parks.

(Special to The Mirror.)

PHILADELPHIA, Aug. 12.

Early openings are the rule this season in the Quaker City, in spite of the many patrons still out of town. The experience of former years has been that no money could be made until after the middle of September, but in spite of this managers will tempt fate.

The first big event of the season is the opening of the Auditorium on Aug. 17 with The Evil Eye, said to be entirely rewritten and with new costumes and scenery. The company will include Mayme Mayo, Charles A. Loder, John L. Guilmette, George W. Kerr, George H. Borain, Eduard Caron, Josephine Baird, Louise Satour, Kennard Brothers, Victoria, troupe of dancers, George Herman, and Madeline Loury.

Forepaugh's Theatre, with the new stock company, opens with a matinee of Secret Service Aug. 17. George Learock, Lisle Leigh, Mary Davenport, Frank Peters, Jennie Ellison, and Mary Asquith will be seen in the leading roles.

The National Theatre will have for its opening card on Aug. 17 The King of the Opium Ring, to be followed Aug. 26 by The Village Parson.

The People's Theatre opens with Sporting Life Aug. 17.

The Grand Opera House, N. Hashim, manager, opens a supplementary season under the direction of Robert Grau Aug. 17.

Other openings to follow are the Standard Theatre, Aug. 31, with Darcy and Speck's stock company in The French Spy; the Park Theatre, Sept. 2, with Winchester; the Broad Street Theatre, Sept. 9, with The Last Appeal, and the Walnut Street Theatre, Sept. 23.

Keith's new theatre on Chestnut Street is now being rapidly completed, and if the weather permits it is likely to be ready for a Spring opening.

Attractions at the various parks continue unchanged and will close their season Sept. 2. S. FERNBERGER.

ST. LOUIS.

Summer Bills—The Castle Square Opera Company to Come to the Century—Other Plans.

(Special to The Mirror.)

ST. LOUIS, Aug. 12.

The Delmar, Suburban and Forest Park Highlands did a very big business the past week, and Koerner's, Manion's Eclipse, and Uhrig's Cave also had good attendance. The weather was perfect, and it was one of the best financial weeks of the season.

Maude Lillian Berri and Frank Moulan received numerous ovations at the Delmar during their first week's engagement with Mr. Southwell's company. The Mascot was well put on and scored throughout the week. It was Miss Berri's first appearance as Bettina, but she did very well, and a kind of "Sis Hopkins make-up" in the first act made quite a hit. Mr. Moulan made much out of Prince Lorenso. Agnes Paul was a captivating Fiametta. Eddie Clark was an especially good Pippo. John J. Martin was a clever Rocco. This week Manager Southwell is offering Girofle Girofla. The cast: Don Bolero D'Alcarazas, Frank Moulan; Marasquin, Harold Gordon; Mourzouk, Edwin A. Clarke; Girofle Girofla, Maude Lillian Berri; Aurore, Blanche Chapman; Pedro, Agnes Paul; Paquita, Olive Vail; the Pirate Chief, John J. Martin; the Godfather, Harry Morton; the Notary, Guy Tully, the Uncle, R. A. Breese; the Page, Maude Grey; the Godmother, Beatrice LaPerle; Fernand, Florence Chapman; Gusman, Mae Darling; a Lawyer, John Weaver.

The Hanley-Ravold Stock company gave a good performance of Lost, Twenty-four Hours, at Koerner's. Lillian Kemble continues to do good work in the leads. Lawrence Hanley, John Ravold, and Will S. Rising gave capable support. Sunday afternoon the company put on Monte Cristo: Cast: Edmund Dantes, Lawrence Hanley; Notier, John Ravold; Villefort, Will S. Rising; Danglers, Joseph Soragham; Fernande, Arthur Garels; Caderouse, Charles Krone; Albert, Earle Sterling; Monsieur Marel, Albert Williams; Brigadier, Arthur Reed; Abbe Faria, William Arons; Mercedes, Lillian Kemble; Madame Carcante, Isabel O'Madigan; Mlle. Danglers, Thais Magrane; Marie, Miss Vance.

The Eclipse Stock company is presenting The Police Alarm this week. The cast: Michael McMoony, W. L. Richmond; Louie Reingoul, Frank Fahey; Philip Northcott, Walwin Woods; Jack Daggard, Alfred Britton; Burr Baybrook, Fred King; Nosey, Harry LaSalle; Maggie McMoony, Marie Barrett; Grace Babbrook, Caroline Morrison; Ann Blake, Fannie Granger; Daisy McMoony, Madeline Hunt.

Maurice Freeman is proving his magnetic qualities at Uhrig's Cave. A Cheerful Liar drew well during the past week, and the band concerts have been a most attractive feature of the evening's entertainment. The bill for the present week is Because I Love You.

The Columbia Theatre will open on Monday afternoon, Aug. 19. Messrs. Middleton and Tate are arranging an elaborate programme for the event, and with anything like cool weather the house should start in with a good week's business.

The season at Havlin's will open Sunday, Aug. 18, with The Minister's Son.

Juliette Farrish, a St. Louis girl, has been engaged by Herr Edward Waldman as leading woman for the company that he will put on the road this fall. The company will present nothing but Shakespearean plays.

Fanny Frankel, the clever soubrette of Manager McNeary's Uhrig's Cave Opera company this season, left Thursday for New York.

Henry W. Savage, the president of the Castle Square Opera company, that has been successful for the past two seasons at the Music Hall, concluded Friday definite arrangements to give an extended season of grand opera in English at the Century Theatre, beginning shortly after Christmas. All the favorites of the organization, Joseph F. Sheehan, Adelaide Norwood, Gertrude Rennyson, Josephine Ludwig, Winifred Goff, F. J. Boyle, William Pruette, Reginald Roberts, and several notable newcomers will be in the organization. Edward P. Temple will again be the stage director, and Emerico Morreale will control the orchestra. Manager Short, of the Century, will arrive in St. Louis from his Summer vacation this week. He is now in Chicago on his way from New York, where the arrangements with Mr. Savage were concluded. J. A. NORTON.

CINCINNATI.

Grand Opera at Chester Park A New Managerial Corporation—Announcements.

(Special to The Mirror.)

CINCINNATI, Aug. 12.

The eighth week of the opera season at Chester Park opened last night with Fra Diavolo as the bill. Thomas H. Persse as Diavolo and Edith Mason as Zerlina sustained the burden of the opera with their accustomed grace and skill. Beginning with next week the rest of the season will be devoted to grand opera. Il Trovatore is announced as the first bill, to be followed by Faust.

There is no vaudeville at Chester this week, the stage being given over to Barlow's Minstrels, who are giving a highly satisfactory performance.

At Coney Island vaudeville has also temporarily given way to Kennedy Brothers' Wild West Show, that is booked for a two weeks' stay.

Brooke's Band continues at the Zoo, where it is playing its eighth consecutive week to large audiences.

Managers Anderson and Ziegler, of the Walnut and Columbia, in this city, and the Grand, in Indianapolis, have organised a corporation with a capital of $30,000, which is to be known as the Anderson Theatre Company, and which will continue the business heretofore conducted by them as partners. No change of policy is contemplated in the management of the theatres.

It is now definitely known that, with the exception of Henrietta Crosman's engagement at the Pike, Cincinnati will be without high-class attractions until after the first of December. According to present arrangements the new Grand will open on the latter date with San Toy. All the efforts of Managers Rainforth and Havlin to secure another house for their Fall attractions have been unavailing and the dates consequently canceled.

H. A. SUTTON.

BALTIMORE.

Season Commences—Fogg's Ferry at the Holliday Street—Other Theatres Open Soon.

(Special to The Mirror.)

BALTIMORE, MD., Aug. 12.

The theatrical season of 1901-1902, in Baltimore, began to-day, when the Holliday Street and Monumental Theatres opened their doors. Ford's Grand Opera House will open Sept. 9, the Auditorium Music Hall on Sept. 16, and Chase's Lyceum Theatre on Sept. 30.

The indications all point to a most successful season, and the managers of the various houses confidently expect that such will be the case.

Fogg's Ferry is the attraction at the Holliday Street Theatre. This drama has been successfully appearing at the Holliday Street Theatre for years, and seems as attractive as when first it came. It is presented by a competent company. HAROLD RUTLEDGE.

ENGAGEMENTS.

Neil Twomey, to play the lead in From Scotland Yard.

Bruce Rinaldo and Jack S. Jeffers, for the Gibney Stock company.

W. C. Justice, for advance agent of the A Runaway Girl company.

For William T. Keogh's One of the Bravest company: Charles McCarthy, William Cronin, Mart Stevens, Charles Scheffer, Edward Dwyer, Frank Millard, Virginia Ruckle, Lulu Kanore, and Sammie Brown.

For Her Lord and Master, supporting Herbert Kelcey and Effie Shannon: Morton Selton, Hattie Russell, Percy Brooke, Winona Shannon, Marie St. John, and Isabel Waldron.

Louise Dempsey, for The Great White Diamond.

Kate Beneteau, for Walker Whiteside's company.

Amy Forslund, for the Frank Daniels company.

Harry Reardon, for business representative and press agent of the A Secret Warrant company.

Fred Anderton, Roy Dayton, Alice Williams, Harry A. Parkin, and Gussie Hart, for A Runaway Match.

Frank Allen, for The Road to Ruin.

Chas. J. Swickard, for the Bostonians, Mrs. John A. Forepaugh having kindly released him.

Emma Italia, especially engaged for leading soubrette with Walter Hodges in Roland Reed's Humbug company, to open at the Grand Opera House, Boston, Aug. 19.

Ed Foley and Clida Young, for The Cocked Hat.

Fred C. House, for Brown's in Town.

Jennie Christie, for The White Slave.

The Mills Sisters, William Wolfe, and Edward M. Bice, for A Turkish Bath company.

Harry Bernard, as business manager, for A Turkish Bath company.

Sidney Haven, to play Belle Marcy in The King of the Opium Ring (Eastern).

Helen Hargreaves, for the lead and Frederick Douglas for George Macy in The King of the Opium Ring (Eastern).

Frank L. Weaver, by Edward D'Oise as stage director.

N. L. Jelenko, with William Faversham in A Royal Rival.

Cornelia Bedford, with Creston Clarke.

IN SUMMER PLACES.

Where Players Are Spending Their Vacations—Gossip of Seashore and Mountains.

PORTLAND, ME.

Charles Rowan, of England, the Lord Robert Ure of the original Christian company, is spending a few weeks in this city, and is loud in his praise of our beautiful surroundings and Summer playhouses. Mr. Rowan is to make an extensive tour of the South and West with The Christian this season.

H. L. Brown left for Massachusetts Aug. 3, where he will look after the billing of Cahn and Grant houses at Salem and Lawrence. He has formerly looked after that concern's advertising in this city.

Caro Gordon Leigh sang at the Free Street Baptist Church last Sunday morning. Miss Leigh was in good voice and her rendering of St. Quentin's "Song of Praise" and "Come, Jesus, Redeemer" was most delightful.

Madame Chiocchi and Mr. and Mrs. Chiocchi, of New York city, have been the guests of Manager James E. Moore, of the Portland Theatre, at the Summer home of Mr. and Mrs. Moore at Little Diamond Island, during the past week.

Over at Cape Cottage Park Manager McCullum's stock company has been undergoing several changes. Some of the best talent have had to resign to get in gear for their Winter engagements. This, however, does not cripple the personnel of the organization, as Mr. McCullum has filled the vacancies with such favorites as Beatrice Ingram, Genevieve Reynolds, and Mabel Tallifaro, whose personal friends alone will doubtless see that the theatre is packed on their opening night. Sydney Toler, who has become a great favorite, has agreed to remain here for the balance of the season, having made arrangements with Julia Marlowe, with whom he had signed, to finish out the season at McCullum's, as has also Miss Brown, who is to appear with Walter Hodge's company next Winter.

Stephen Wright has already gone to join The Forest Lovers company at the Lyceum, New York, and on the 11th we will have to bid farewell to Blanche Hall and Louis Morris, who leave for New York to join Lovers' Lane.

Irene McCullum, treasurer at McCullum's, had Miss Folger as her guest at Clen Cove for a few days last week, previous to Miss Folger's departure for a stay at Fryeburg, Me.

The many Portland friends of Grace Atwell are pleased to learn of her engagement to play the leading role in The Secret Warrant the coming season.

M. C. Rich.

PEAK'S ISLAND, ME.

Although not yet having appeared here professionally, the verdict has already been rendered that Mary Scott will prove a worthy successor to Bertha Creighton as leading woman at the Gem Theatre. Miss Scott arrived at the Island 5 and has taken rooooms at "The Coronado" until she can secure a private cottage. She is booked with the Belasco forces to appear in a new play next Winter.

Bertha Creighton, who closed her engagement here Aug. 10, will take a few days of much needed rest on the Island before commencing rehearsals Aug. 19 with the Girard Avenue Stock company, Philadelphia.

Stephen Bogrette, the press agent of the Gem, returned Aug. 4 from a flying trip to New York, where he went to secure plays for the remainder of the season and incidentally to secure a suitable leading woman to complete the season with.

Jennie King Morrison, who is summering at Peak's, has about decided to decline all engagements for the coming season on account of ill health.

Last week, Monday, Walter Edwards gave a lawn fete on the grounds adjoining Taladega cottage to all the little members of the Cinderella company, who are shortly to give a matinee at the Gem. Various games were played, and prizes presented and refreshments served. About all the professional people hereabouts came as guests and enjoyed the festivities fully as much as the children, who declare Mr. Edwards "a perfec'ly beau'ful man."

Mr. and Mrs. Pascoe are being warmly welcomed by their many friends, who are anxious that they will never regret honeymooning at Peak's. Captain George Upham took them on a delightful sail last Friday around the gem studded isles of Casco Bay in his yacht *Lena*. Mr. and Mrs. Pascoe are engaged as leading man and ingenue, respectively, at the Columbia Theatre, Newark, N. J., for the coming season. Mr. Pascoe is another of the theatrical colony who has decided to build a cottage here.

From now on adieus must be sadly said until another season, which all too slowly comes and too quickly goes. Farewells were said last Thursday to Mr. and Mrs. James Wagner, Miss Bosworth, and Mr. Peters, who left for Boston, and there will be more anon.

M. C. Rich.

MT. CLEMENS, MICH.

During the past week the following theatrical folks arrived here: George K. Fortescue, Edwin H. Price, Louis Beernstein, Mrs. Harry Bulger, Mamie Dillon. The departures during the week were: Mr. and Mrs. Nat M. Wills to Electric Park, Baltimore, Md.; Charles Schell Mason to New York, to commence rehearsals in Broadhurst and Currie's new comedy Rudolph and Adolph, and E. B. Washburne to Bridgeport, Conn.

Joe Rozino, who is playing the Avenue Theatre, Detroit, this week, is a daily visitor at the Springs.

Charles Hopper ran over from Cleveland last Sunday to spend a few days with friends. He left for Atlantic City Wednesday, where he will spend a few weeks.

Lizzie Evans and Harry Mills, who are here on their vacation, play Detroit next week with a new act entitled A Country Dance, written for them by George Foster Platt.

Preparations are now being made for rehearsals of Hunting for Hawkins, that begins here next week. The season of the company is really to open at Milwaukee Sept. 1, but as Mr. Gray, Bertie Conway, Frank C. Young, and Bessie De Voie, of the company, are members of the theatrical colony here, it has been decided to favor this place with the opening performance on Aug. 28.

H. E. Horton.

ST. JAMES.

The Bohemia Club gave its first "out of town" entertainment at Bay Shore on Aug. 7, standing room being at a premium. The following appeared in the order named: Daily and Hilton, John Kernell, Katie Seymour, De Wolf Hopper, Bert and Sophie Leslie, Van Rensselaer Wheeler, Charles Bigelow. The event concluded with the farce, Americans Abroad, which included the services of Tom Lewis, Edward J. Connelly, Richard Mullen, and Mrs. Tony Farrell.

The village boasts of two baseball clubs among the theatrical colony. While all are members of what is known as "Bohemia," the two nines are quite independent and are thus constituted:

St. James Baseball Club.—William Collier, captain and pitcher; Harry Hoyt, catcher; M. L. Heckert, first base; Frankie McNish, second base; John Collier, third base; John Hyams, shortstop; Lionel Barrymore, left field; Charles E. Bigelow, centre field; William M. Gray, right field.

Bohemia Baseball Club.—Bert Leslie, captain and centre field; Frank Taylor, catcher; Van Rensselaer Wheeler, pitcher; Tom Lewis, first base; Teddy Burns, second base; John E. Hogarty, third base; Robert Daily, shortstop; John Barton, left field; John Kernell, right field; De Wolf Hopper, official scorer.

Both teams have complete uniforms, and E. J. Connelly, Joseph Coyne, Thomas Evans, Tony Farrell, and Frank Mayme on the reserve list to draw from for substitutes.

On Saturday last the St. James team beat the Bohemia's 11 to 2. In the evening a farewell clam steam was tendered by the Bohemia Club to De Wolf Hopper. About fifty guests being present.

William Collier and Ed J. Connelly are the proud possessors of two new watches given to them by the only Hopper.

E. B. Jack is a guest of Mr. and Mrs. William Gray.

The departures are: Mr. and Mrs. J. Royer West, Mr. and Mrs. Frank Mayne, Mr. and Mrs. Richard Mullen.

NOTES.

Marion Russell, who has been in poor health, is rapidly recuperating at her pretty Summer cottage at Ridgefield, N. J.

Inda Howell writes that she finds Liberty, N. Y., an exceedingly restful spot and is enjoying her vacation there to the utmost.

Berenice Belknap, who has been spending the Summer with her parents in the mountains at Elkins, W. Va., has been engaged for the Murray Comedy company.

Mr. and Mrs. Joseph Fay (Minnie De Reu) are spending the Summer at their cottage at Point Independence, Onset, Mass.

John Crawford Fowler has been visiting the Pan-American Exposition and is now at his home at Bradford, Pa., for a short rest. He will return to New York this week.

Mr. and Mrs. Harry Forsman, for two seasons members of W. A. Brady's 'Way Down East companies, have been spending the Summer at Canandaigua, N. Y. Mr. Forsman will play Professor Sterling in the Eastern company this season and Mrs. Forsman will devote her time to concert engagements and the further study of music. It is rumored that they will retire from professional life after the coming season, Mr. Forsman entering mercantile life in New York.

Mr. and Mrs. Seifert, né Vockey, are spending the Summer at Asbury Park, and Mr. Seifert will be heard in several song recitals there soon.

Gerald Griffin is resting at Atlantic Highlands, N. J.

Mrs. A. J. Sharpley spent her vacation with her husband's family.

Mrs. Louise Rial, Voia Rial, Mrs. Ferguson, and Ada Gilman, all members of the Professional Woman's League, are stopping at the Victoria Hotel, Asbury Park.

Mrs. Harriet Webb, Dora Goldthart, and Elma Smith are visiting at Asbury Park.

Mr. and Mrs. Fred Rullman are taking a trip through Maine and will visit Canada before returning.

Laura Bert, Mrs. W. J. Florence, and her daughter, Mrs. Sheppard, are stopping at Asbury Park.

Mr. and Mrs. Oscar Eagle (Esther Lyon), who are summering at Asbury Park, gave a dinner party to a dozen friends at the "Ross-Fenton Farm" last Saturday evening in honor of Mrs. Eagle's birthday.

Grace Lynch is visiting relatives in the mountains of New Hampshire.

Mr. and Mrs. Hubert Labadie (Mary Van Tromp) are spending a few weeks at their place on the Little Manistee River.

Mr. and Mrs. Harry Leighton (Fannie G. Bernard) will leave Peak's Island, Me., on Saturday and return to New York. Mr. Leighton has been a member of the Gem Theatre Stock company and returns to commence rehearsals with Munro and Sage's The Prisoner of Zenda and Rupert of Hentzau. He will be the Rassendyl in both plays.

Mr. and Mrs. Nick Long and their daughter are at Greenlawn, L. I., the guests of John E. Cain.

Alice Hosmer-Adams is in Orange County near Monroe, N. Y.

AMONG THE DRAMATISTS.

Edward M. Alfriend, the playwright, is at work on a dramatization of "She Stands Alone," a new novel by Mark Ashton, in which Pontius Pilate and his wife, Euphrosyne, are the conspicuous characters. At the Front, an English play, with scenes in Egypt, and The Way of the Transgressor, a drama of New England life, he has recently submitted to several managers, as well as The Mafia, that tells a tale of Louisiana. Miss Stuyvesant of Newport, also by Mr. Alfriend, has been taken to England by Alice Kauser.

Ida C. and M. M. Ward are engaged in wtiting a new play for Amy Lee, a new sketch for Charles Dickson, and have made a one-act version of "Under Two Flags" for Grace Sherwood, for which she has an elaborate set of special scenery, music, etc.

James A. Harkins, Jr.'s, new play, written for Thomas E. Shea, has been named The Pledge of Honor.

Edna May Spooner has secured the necessary rights from the author for a dramatization of Robert Neilson Stevens' novel, "The Continental Dragoon." She is now engaged in dramatizing the work, that will be produced by the Spooner Stock company at the Park Theatre, Brooklyn, in the near future.

SAID TO THE MIRROR.

Wilfred Lucas: "I desire to emphatically deny the statement recently published that I have been engaged for From Scotland Yard. The statement was made without authority of any kind from me and has already caused me a great deal of annoyance."

THE STOCK COMPANIES.

A contingent of the Proctor Stock company presented Our Flat at the Fifth Avenue Theatre last week and got away fairly well in the old farce, which, in spite of its obvious and ofttimes appalling antiquity of construction, proved quite diverting after the dolorous opening act. The staging was of fair quality, but certain apparently altered parts of the text left one in much doubt as to the location of the action. For example, one character referred at one pass to the fact that he supplied the best butter, eggs, milk or some such commodity "this side of Devonshire," plainly placing things in England, and then in a moment or so another character said, "Well, I guess I'll go to the ball game," which seemed mightily un-English. Excellent work was contributed by Sol Aiken as the theatrical manager, Wallace Erskine as Sylvester, Claude H. Cooper as Prichard, August Balfour as McCullum, Margaret Pitt as Mrs. Sylvester, and Natalie Brande as Bella. The others gave performances ranging from fair to partly cloudy. The farce was preceded by an amazingly crude and childish one-act play, The Game of Three, by Alexander H. Laidlaw, Jr., which retailed a highly impossible and conventional story in talky, uneventful fashion. August Balfour gave a good performance of an ancient mariner, and Ada Levick and Katherine Morse did all that they might for the other parts. Bad as this play assuredly was, it was not so bad as the scenery provided for it.

Carleton Macy has been engaged as leading man of the Woodward Stock company at Kansas City.

George E. Martin opens in Montreal, Can., with Proctor's Stock company, appearing in The Widow Bedott.

Blanche Crozier has been engaged as ingenue with the Thanhouser Stock company, Milwaukee.

Becton Radford has been engaged for the role of King Louis XI in the Proctor Stock company's forthcoming production of Gringoire.

Franklyn Ritchie has been specially engaged to play John Drew's old part in The Bauble Shop at the Castle Square Theatre, Boston, this week.

The complete personnel of the Greenwall Stock company at the American Theatre this season is to be as follows: James E. Wilson, leading man; Robert Elliot, heavies; Victor Moore, comedian; Arthur Maitland, juveniles; Frank E. Jamison, old men and characters; Emile Collins, general business; Wilson Enos, stage director; Theodore Bendix, musical director; Jessaline Rodgers, leading woman; Georgia Welles, ingenue; Lillian Bayer, juveniles and heavies, and Julia Blanc, characters. The season will open with a matinee performance of Under Two Flags on Aug. 31.

Adelina Rafetto has been engaged for the F. F. Proctor Stock company system. She will appear in an important role in the revival of Blue Jeans to be made at the Fifth Avenue early in the Autumn.

Al. Phillips has been engaged as leading man with the F. F. Proctor Stock companies.

The Spooner Stock company will open its second season at the Park Theatre, Brooklyn, Monday matinee, Aug. 26, presenting for the first week Ralph Lumley's three-act society comedy, The Thoroughbred. Edna May and Cecil Spooner will again be featured, supported by Augustus Phillips, leading man; Robert Ransom, old men and characters; Walter Wilson, heavies; Harold Kennedy, light comedy; W. L. West, comedian and heavies; Edwin H. Curtis, characters; Ben F. Wilson, juvenile; Mrs. B. S. Spooner, Olive Grove, heavies and character work; Rita Villers, heavies; Jessie McAllister, ingenue; Helen Nixon, ingenue, and R. K. Spooner, Harry M. Hicks, C. C. Palmer, Thomas Sheeley, and A. L. Camp, general business. Specialties will be rendered as hitherto by Cecil and Edna May Spooner and Claude Thardo. Roy Newton Hair remains musical director and George F. Cole is to be the scenic artist.

The Greenwall Columbia Theatre Stock company has been completed and will include Richard Buhler, leading man; Valerie Bergere, leading woman; E. L. Snader, formerly of the American Theatre Stock company, for heavies; William Blaisdell, comedian; Ben Johnson, characters; Nettie Bourne, heavies, and Emma Dunn, ingenue and soubrette. Charles Dittmar will be the musical director. The season opens with a matinee on Aug. 31. Contrary to the statement published in several of the daily papers, the company will not alternate with that at the American Theatre, New York, but will be a permanent company, playing at the Columbia Theatre, Brooklyn, only.

Alice Riker, formerly a member of Jacob Litt's Shenandoah and In Old Kentucky companies, has been engaged to play ingenue and juvenile roles with the Baker Stock company, Brooklyn. Frank Tannehill, the author-actor and manager, has been engaged as stage director.

William Charles Masson, whose work as stage director of the Majestic company at Utica, N. Y., has been highly praised, leaves for New York Friday to join The Little Minister company. Lawrence Grattan, the leading man of the same organization, goes to Nashville, Tenn., Saturday, to join the Vendome Stock company, in that city. Kate Jepson and Louis Albion will be members of a stock company in Toledo, and Katheryne Brown joins The Toll Gate Inn company.

Mrs. Forepaugh Fish will open Forepaugh's Theatre, Philadelphia, Aug. 17 with a production of Secret Service by the Forepaugh Stock company, with George Learock and Lisle Leigh in the leads.

Leslie Bingham, the successful Lucy in The Dairy Farm last season, has been signed as ingenue with the Toledo Stock.

The Maurice Freeman company, of St. Louis, opened a season of six weeks at Uhrig's Cave to a very large house in A Cheerful Liar on Aug. 4. Maurice Freeman was the Lysander Lyon, Nadine Winston was the Nellie Goldengate, Herbert St. John Brenon the Derby Dashwood, and R. F. Rutledge, Anna Marie Schaefer, and Hugh Morrison were in other parts.

Beatrice Ingraham has been engaged for Bartley McCullum's Stock company at Portland, Me.

Thomas T. McGrane returned from Europe yesterday and was at once engaged for the stock company at the Girard Avenue Theatre, Philadelphia.

Maud Edna Hall has been engaged for the entire season with the Bowdoin Square Theatre company, Boston—not for a term of only six weeks, as has been reported.

Ashley Miller and Ethel Browning have been signed for F. F. Proctor's Stock companies.

NOTES OF OPENINGS.

The date for the opening of the season of The Chaperons has been definitely fixed for Sept. 30, at Hartford, Conn. The production will make a five weeks' tour before coming into New York.

Elmer Walters' A Thoroughbred Tramp opens its second season at the Bijou Theatre, Chicago, the week of Aug. 11.

Blanche Walsh will commence her season at Detroit Sept. 16 in Joan of the Sword Hand. The company includes Robert Lowe, Errol Dunbar, Mason Mitchell, Raymond Whittaker, W. Paton Gibbs, Ellis Ryse, Robert Harold, Bertram Brown, Frederick Harns, Thomas Lawrence, Maude Granger, and Charlotte Nillson.

Bayley and Martin's production of The Devil's Doings, at the Third Avenue Theatre, Sept. 9. The cast includes Vera Renard, Jennie Randolph, J. Francis Hayes, Joseph Voucher, J. Woodall Oliver, Harry Lee, and Master Martin, of the original "Big Four," who portrays the leading comedy role. The scenic effects are said to be excellent.

Murray and Mack's Shooting the Chutes, at Newport News, Va., Sept. 2.

Finnigan's Ball (Western), opens Aug. 19.

Finnigan's Ball (Eastern), opens Sept. 20.

At the Old Cross Roads, under management of Arthur C. Aiston, at Holyoke, on Aug. 29.

The Svengalis, hypnotists, at the Academy of Music, Pottsville, Pa., Aug. 19.

Frankie Carpenter's companies, Nos. 1 and 2; the Jere McAuliffe company, and the E. W. Phelan Stock company are rehearsing daily at Lynn, Mass. They all open the latter part of August.

Whitney's San Francisco Minstrels, at Bennington, Vt., Aug. 16.

Myrkle-Harder company, at Urbana, O., Aug. 12.

Roland Reed's comedy, Humbug, will open the season at the Grand Opera House, Boston, on Aug. 19, under the management of C. A. Burt, with Walter Hodges in the leading role, supported by Frederick Strong, Samuel J. Monroe, Anne Leonard, Joseph F. Duval, Emile Hewsal, Minnie B. Lane, Emma Italia, J. C. Vernon, Howard Gale, and under the stage direction of William Liteil.

Lovers' Lane, Asbury Park, Aug. 26.

'Way Down East, Buffalo, Aug. 28.

The Wooing of Priscilla, Boston, Sept. 2.

Across the Pacific, Elizabeth, N. J., Aug. 17.

The Man Who Dared, Jersey City, Aug. 24.

The Heart of a Woman, at Duncan, I. T., Aug. 19.

The Robinson Comic Opera company, at Bangor, Me., Sept. 16.

H. H. Frazee writes that the tour of James L. McCabe in Maloney's Wedding Day will open in Chicago, Ill., Aug. 25. From there the company is routed Southwest to Oklahoma, then directly West to the Coast, playing Kansas City, Denver, Salt Lake City, Portland, Seattle Vancouver, Victoria, Tacoma, Spokane and Butte; then South to Texas, returning North via New Orleans and St. Louis. An entire new equipment of scenery for the proper presentation of the farce will be carried.

Sheehan and Kennedy, presenting the three-act musical farce-comedy, A Tipperary Christening, under the direction of James F. Wood and Ed J. O'Conner, will open their season on Sept. 4 at Saratoga; Montreal, Providence, Boston, New York, Philadelphia, Baltimore, Washington and Pittsburg to follow.

The Backman Comedy company, under direction of Dick Ferris, Frederick Seward, manager, at Oshkosh, Wis., Sept. 1.

The Grace Hayward company, Dick Ferris, proprietor and manager, at Hastings, Neb., Aug. 26.

Ferris' Comedians, Dick Ferris, proprietor; Harry Bubb, manager, at Janesville, Wis., Aug. 26.

Ida Pomeroy and company, playing new Fogg's Ferry and A Romance of Coon Hollow, opened in Fogg's Ferry at the Holliday street Theatre, Baltimore, yesterday. As an extra feature there are seven colored dancers and singers.

Victor Lee, at Springfield, Mo., Sept. 2.

ANNA HELD'S COMPANY COMING.

The musical comedy company that will support Anna Held during her coming season here in The Little Duchess will sail from England for this port on the *Kaiser Wilhelm der Grosse* on Aug. 14. Among the players is Sidney Baraclouch, who made a hit in the London production of Florodora.

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[ESTABLISHED JAN. 4, 1879.]

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

Telephone number, 421, 38th Street.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Anglo-American Exchange, 3 Northumberland Ave., Trafalgar Sq. In Paris, at Brentano's, 17 Avenue de l'Opera. In Liverpool, at Latarche, 85 Lime St. In Sidney, Australia, Swain & Co., Moore St. The Trade supplied by all News Companies.

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The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - - AUGUST 17, 1901.

Largest Dramatic Circulation in the World.

TO ADVERTISERS.

It will be necessary to send THE MIRROR to bear date of Sept. 7 to press earlier than usual, owing to the fact that Monday, Sept. 2, Labor Day, will be a legal holiday. The last page of that number of THE MIRROR will close on Friday evening, Aug. 30, and advertisers should bear this fact in mind.

TO CORRESPONDENTS.

Monday, Sept. 2, Labor Day, being a legal holiday, it will be necessary for THE MIRROR to go to press earlier than usual on the number to bear date of Sept. 7 and to be published on Tuesday, Sept. 3. Correspondents, therefore, are requested to forward their letters for that number at least twenty-four hours earlier than usual.

THE MIRROR ROSTER.

The first installment of THE MIRROR'S Roster of theatrical companies for the season of 1901-1902 will soon be published. Managers that have not received blanks may get them on application at THE MIRROR office, and those that have not yet forwarded their rosters will confer a favor by doing so as soon as possible.

THE OPENING SEASON.

THERE is every indication that the dramatic season of 1901-1902 will in its earlier stage be the liveliest in years. Readers of THE MIRROR this week in the columns of this journal—which furnishes the surest and most detailed tokens of theatrical activity—will find many signs that a new stage year is already under way. The earlier activities, however, as may be seen from a perusal of these columns, are those of minor enterprises in the smaller towns, some of them established attractions whose managers are impatient to go over fields that already have given profit; but others are of new ventures that seek indorsement in minor cities—upon the integrity of whose judgment it is safe in such cases usually to rely, as human nature is much the same everywhere—preliminary to exploit in the larger towns, to which naturally every manager is ambitious to cater.

The signs of activity, however, are by no means confined to smaller enterprise. In New York there is promise at once of notable openings, most of them of new plays or new versions of approved subjects pretentiously put forward. The calendar for the ensuing month, in fact, and for weeks following, is one of the most interesting that has been offered in this city in years.

It is encouraging to note that several of the enterprises that will challenge public attention—in fact several of the most promising—are on lines of independence that argue strongly for the ultimate rescue of the theatre from the deadening influence that for several years has oppressed enterprise and that still would lay all the business of the stage under tribute if it could. Every effort to discourage or hamper several ventures that could not be made tributary has been made by the persons joined with the avowed purpose to rule or ruin, but thus far with no injury to those ventures, and a silly effort to forestall one of them by a forced production bids fair to fail of its chief purpose and to inflict upon this particular promoter something that he will feel more acutely than he can the contempt which his method inspires.

The rule or ruin policy upon which the clique that has made itself notorious based its hope of conquest of the American stage has not fulfilled the expectation of that clique. Persons threatened and worked against have thrived, and the example of their successful independence is bearing fruit. The most noteworthy successes in New York last season were on independent lines of management, and the season now beginning promises to develop a larger number of successes in the profit of which this clique will have no part.

SURGICAL AID TO ACTORS.

THAT the surgeon is a useful member of society everybody knows. And in his best form, he also is an ornament to science. His art usually is emergent, but sometimes it is deliberate and experimental. If the surgeon operates with success in a difficult case he not only rises in his profession and gets his name into the public prints, but he also is embalmed in the type of his professional journals with all that technical circumstance that is carried in the polysyllabic terminology that, though Greek to the unprofessional, is more interesting than a romance or a play to him and to his brethren of the scalpel.

Moreover, in rare cases the surgeon who carves skillfully wins the admiration of his patient or subject, no matter how painful the operation may be at the time. One remarkable case of this kind was that of a great pugilist who, after conquering the fistic world, set about various to him pleasing diversions, one of which was to go on the stage. The stage knocked him out, and then he set up a saloon, and then another, and yet another. The saloons also knocked him out, and finally he found himself on an operating table in a hospital. The great prize fighter had himself performed many skillful and bloody operations during his career in the ring, but one JOHN BARLEYCORN—a perennial and universal knocker-out—had as was supposed "put him out" for good. There was a surgical chance, and he was saved—not for future fistic achievements, but for life in a quiet way, which to a pugilist whose reminiscent vocal ability is not impaired is almost an ideal state. But this great pugilist, who never had found anybody to whom he would take off his hat—such is the egoism of brute vigor and pugilistic skill—found in the surgeon that had worked a miracle on him one really greater than himself. To the pugilist the fistic miracle was surpassed. He had met something that appealed even to him as an accomplishment worthy of worship.

This leads to the alleged surgical assistance of actors—not emergent surgery, but of the sort that much-advertised facial tinkers pretend to accomplish for the vanity of women. According to one of the daily papers last week, two actors recently submitted themselves to a surgeon in a hospital, and now are recovering from operations intended to make them matinee idols. As the story runs, one of these actors was unhappy in the possession of flaring ears, and the nose of the other was unsightly. The surgeon is said to have so fixed the ears that they do not flare, and to have refashioned the nose to the form and proportions of beauty. The actors are credited with new ambition as a consequence.

This opens up a wide field for surgery, but the results of operations of this sort are not to be expected to square with the fond imaginings of those that submit themselves to the knife for the cure or correction of natural blemishes. Time was when an actor's beauty or lack of beauty cut no figure. If he had brains and other gifts essential it mattered little how unhandsome he was, as a perusal of more or less ancient stage records will disclose. Most of the great actors—both men and women—have lacked physical beauty. But, although an actor with commanding genius can win success to-day as well as such an actor ever could, it is unhappily true that the "leading man," so-called, must now be indeed a pretty fellow, and if he is of pleasing appearance it does not matter much about the rest of it. Of course Nature repeats her paradoxes, and it sometimes happens that beauty is allied to those attributes that make ability. Yet Nature is a willful jade, and where she gives simple good looks usually she withholds other things, which she bestows, sometimes with a profuse favor, on the unbeautiful or the unsightly.

These two actors in hospital—if there are two actors in hospital in the circumstances set forth in the daily paper—are flying in the face of Nature. The ears of one and the nose of the other, all other things being equal, evidently were dealt out to natural comedians, and it may be hazardous for these actors—although the experiment will be interesting—to attempt the pretty line of stage labor. One may expect soon, if these are veritable cases, to see such "ads." as this:

AN ACTOR wants engagement as a leading man. He was formerly a well-known and successful comedian, but now prefers leading business. The peculiarly comic smile for which he has been noted has been changed to a refined and fetching expression of joyousness, an inch and a quarter having been taken from the expansion of his mouth; his nose, which in its original shape caused roars of laughter, is now a handsome acquiline; his ears, which had been called "the animated fans," are now normal. This series of improvements was made by Cutandtrim, the noted surgeon, and new photographs will be sent on application. Would like first to play Romeo or Claude Melnotte.

The innovation may work all right, but to the philosophical mind surgical aid to actors may prove to be dangerous business.

NAPOLEON INTERVIEWED.

Mr. Cosher Happyman, the Napoleon of theatrical managers, arrived yesterday in the *Flying Valkyrie*, the new leviathan air ship, which made the passage from London to New York in the unprecedented time of four hours, eleven minutes and forty-four seconds.

Mr. Happyman was seen last night at his solar system theatre and said to a *Universe* reporter that he had enjoyed his trip abroad very much, had secured a number of new plays and had engaged all the available talent.

"I have new dramas by Messrs. Euripides, Aristophanes and Sophocles," Mr. Happyman went on to say, "and I have made a contract with Mr. Thespis for a forty weeks' tour in the United States. Mr. Æschylus has especially prepared a tragedy for this great artist, who will be starred with Miss Maud Adams. I have also accepted a play by the Roman authors, Messrs. Terence and Plautus, in collaboration. I spent a very pleasant time at Stratford-on-Avon with Mr. William Shakespeare, from whom I have secured the sole American rights to two new and powerful dramas entitled Juliet and Romeo and Prince Hamlet. I hope to induce Mr. Shakespeare to appear in these plays himself. He is a charming old gentleman, but very expensive.

"Mr. Jean B. Molière, of Paris, has contracted to write a new comedy for me. It will have its first production in New York. Mr. Ben Jonson, Messrs. Beaumont and Fletcher, and Mr. Colley Cibber are also at work on my account. Mr. Robert Brinsley Sheridan, of whom you have doubtless heard, is to give me an option on his next comedy. If I avail myself of this offer the piece will be first seen in London. I have likewise undertaken to produce all that Hope de Vega, Calderon, and Dryden may write in the next ten years. Mr. David Garrick will open in one of my theatres in a new play of his own, and Mr. Roscius, of Rome, and Mrs. Siddons will be members of the same company under my management. I have likewise opened negotiations with King Edward VII and Queen Alexandra for a starring tour in this country, but, of course, nothing can be definitely settled until after coronation. The King has great histrionic talent and has long wished to go on the stage professionally, and as for Queen Alexandra, she has a high reputation in court circles for her "rag time" performances. I have nothing more of importance to communicate," continued Mr. Happyman, "but I may mention that I have made arrangements with the municipal authorities of Athens to lease for fifty years the old Greek theatre on the slopes of the Acropolis. It will be roofed over and fitted with all modern appliances, including electric lights and liquid air. I shall probably open it with Captain Jinks of the Horse Marines in Greek, translated by Mr. Peter Patterer. It will be followed by the Little Minister in the Ionic dialect. The Athenians are simply clamoring for both of these plays."

Mr. Happyman then plunged into a mass of correspondence and was soon hidden from view.

SCARAMOUCH.

WHEN FROHMAN CAME TO TOWN.

Milwaukee Press.

When "Frohman the Great" stepped from the gang-plank of the Atlantic liner the other day the sun began to shine upon the New York "rialto." All the petty, fawning crew of sub-managers who are the understrappers and sycophants of the theatrical Charlemagne were out in force, and nearly split their throats with hosannas of welcome. The Frohmanised press soon joined in the chorus by printing column after column of interviews, which show only too clearly how completely New York has lost her theatrical independence.

Then came the actor folk to do forced homage at the shrine of their lord and master, and, incidentally, to get a hint where the crack of their driver's whip was to place them. Ethel Barrymore, who was just on the point of taking a much needed rest in the Adirondacks, was among those who called.

"Pack up your things at once. You sail to England by the next steamer," was the greeting she received from Mr. Frohman.

"What?" gasped Miss Barrymore. "Why, that's impossible."

"Pack up your things, I say. You open up in London week after next in Captain Jinks of the Horse Marines, so there's no time for fooling. Next."

And the dictator of the Theatrical Trust turned to settle the fate of another subject.

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QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

A. T. P., Cincinnati, O.: Members of the profession may be addressed care THE MIRROR.

C. L., New York: The photographic studio of Burr McIntosh is located at No. 18 West Thirty-third Street.

C. E. M., N. Y.: 1. As stated elsewhere, James E. Wilson will be leading man of the stock company at the American Theatre this season. 2. Georgia Welles will continue to play ingenues with the above company.

R. O. M., New York: 1. As stated in the stock company column of THE MIRROR, Georgia Welles will be a member of the Greenwall Stock company at the American Theatre this season. 2. Anna Buckley will not be at the American Theatre this season. 3. Thomas T. Keogh will appear in The Gay Mr. Goldstein this Fall.

H. B., Brooklyn: 1. The original cast of Article 47, produced at the Fifth Avenue Theatre April 2, 1872, was as follows: Count de Rives, George H. Griffiths; President of the Court of Assizes, D. H. Harkins; Lauristot, George De Vere; Dr. Paul Combes, W. Davidge; Henri Delille, Louis James; Georges Duhamel, Henry Crisp; Victor Maxiller, George Parkes; Potain, James Lewis; Old Simon, W. J. Le Moyne; M. Chatelard, Owen Fawcett; Foreman of the Jury, J. Burnett; Grosjean, W. Beekman; Joseph, G. Godfrey; Chevalier von Krommelwein, F. Chapman; Commissary of Police, Edmund Pierce; Baroness de Mirac, Fanny Davenport; Mlle. Cora, Clara Morris; Madame Duhamel, Mrs. G. H. Gilbert; Marcelle, Linda Deitz; Miss Dowson, Miss Griffiths; Countess von Krommelwein, Miss Robert Norwood; Linette, Ida Yerance; Marie, Louise Volmer. 2. Madelein Moul was produced at the Fifth Avenue Theatre May 20, 1873, with the following cast: Julian, Count Dalberg, George Clarke; Frederick von Arnim, Louis James; Baron Otto von Reinwald, Henry Crisp; Riedel, Edmund Pierce; Lord Durley, W. J. Le Moyne; the Abbe Valmont, Charles Fisher; Blaswitz, James Lewis; Stobel, F. Chapman; the Beadle, J. W. Burnett; Countess of Dalberg, Fanny Morant; Lotte, Sara Jewett; Marguerite, Miss N. Varian; Merope, Fanny Davenport; Phoebe, Rosa St. Clair; Pervenche, Clara Morris; Margaretta, Mrs. G. H. Gilbert; Madame Wilhelmina, Nellie Mortimer; Martha, Miss R. Norwood; Dorothea, Miss Griffiths; Franciska, Miss Cassidy; Caroline, Miss Stewart. 3. John-a-Dreams is an original play. 4. Bohemia, by Clyde Fitch, is an adaptation from La Vie de Bohême, by Henri Murgar and Theodore Barrule.

J. A. E., St. Genevieve, Md.: Frances Saville was born in San Francisco about thirty-five years ago. Her father was an American violinist and her mother a French singer. At the time of her birth they were making a professional tour of this country. When two months old Frances Saville was taken to Australia, where she remained until sent to school in Europe. Her musical education began almost at her birth, as she was always in a musical atmosphere and did more or less studying. Her parents were opposed to her adopting the operatic stage, and she did not do so until after her marriage. She first sang in public as an amateur at concerts and oratorios in Australia, and became quite well known there. Charles Gaultry suggested that she become a professional singer, and in 1891 she went to Paris and studied under Madame Marchesi, not making her debut in opera until Sept. 7, 1892, as Juliet in Romeo and Juliet at Brussels. She then went to St. Petersburg, Moscow and Berlin, and finally to England. She sang in opera with Carl Rosa and in concerts in London, and then went to Monte Carlo early in 1894, where she sang Desdemona to the Othello of Tamagno, and while there was engaged for the Opéra Comique, Paris, where she made her debut in Paul et Virginie, that she sang sixty-odd times. She next came to America and was prominent in the company at the Metropolitan Opera House a few years ago, understudying both Calvé and Melba. She toured the country with Abbey, Schoeffel and Grau's company and then returned to Paris. 2. Mary Elene Barnard, known professionally as Madame Marie Barna, was born in California. Her father was Judge Barnard, a well-known California jurist. She received her musical education at Mills College, and when but seventeen sang at a reception tendered Madame Patti in San Francisco. Her success at this function gave her the first impetus to adopt an operatic career. She studied in Paris under Sbriglia and then in Milan, and sang for a season in Italy. She sang the dramatic soprano roles with the Damrosch-Ellis Opera company in New York, Boston, and Philadelphia, making her American stage debut at the latter place Dec. 6, 1897, as Brunhilde in Siegfried. She was particularly successfull in Wagnerian opera. In 1899 she married Frank Rusak, of New York, and retired from the stage. 3. Ethel Barrymore is a daughter of the late Maurice Barrymore. She made her debut when sixteen years of age, in Boston, as a member of her uncle John Drew's company in 1895, acting Lady Kate Ffennell in The Bauble Shop, with considerable success for a debutante. Afterward she appeared with John Drew as Catherine in That Independent Couple, produced at the Empire Theatre in 1895, as Kitty Holles in A Man in Love, produced at Providence, R. I., in 1895, and as Priscilla in Rosemary, produced at the Empire Theatre in 1896. She then went to London, playing Caroline Mitford in William Gillette's London production of Secret Service, making a hit. She was next seen as Madeleine de Contras, in Catherine, produced at the Garrick Theatre in 1898, with Annie Russell as the star. The following season she was featured in a road production of His Excellency the Governor, and last season starred in Captain Jinks of the Horse Marines at the Garrick Theatre, that she is now playing in London. The same play will continue to be her vehicle this season.

THE PLAYERS' CHRONOLOGY.

August.

12. London production of Boucicault's After Dark, 1868.
Death of G. A. Amherst, 1851.
Death at Cornwall-on-the-Hudson of Cecile Rush, 1897.
Death at Chocorua, N. H., of Lizzie Macnichol, 1899.

13. Death of James Vincent, 1900.

14. Revival of Byron's Sardanapalus at Booth's, New York, 1876.
Ellen Terry's appearance as Pauline at the Princess', London, 1875.
Death at New York of William E. De Verna, king of property men, 1897.
Death at New York of Albert Bial, 1897.
Birth at Baltimore of Edward Mortimer, 1838.
Death at Philadelphia of Leander B. Richardson, low comedian, 1852.

15. Death of Adelaide Lillian Neilson, 1880.
Tailors' riot at the Haymarket, London; try to stop the performance of The Tailors, announced for Dowton's benefit, 1805.
Debut at the Arch Street Theatre, Philadelphia, of John E. McCullough, 1857.
Birth at Boston of Charles Kemble Fox, 1833.

16. Placide opens theatre at Boston as the New Exhibition Room, with The Bird Catcher, 1792.

17. Birth at Gloucestershire of Edward J. Henley, 1861.

18. Death at Portland, Maine, of Frederick Crouch, "Kathleen Mavourneen," 1896.

THE USHER.

The trite question, "What is fame?" is answered by a Western newspaper which publishes under the heading "Noted Singers Coming" portraits of Duse and d'Annunzio, with the following interesting bit of information:

"By far the biggest piece of news of the year is that Eleanora Duse and Gabriel d'Annunzio have been persuaded to consent to tour this country together next Winter. The famous quarrel of the talented pair has been patched up and the couple will appear in joint productions. The tour will cover a period of five months, and they will visit every big city in America."

W. V. Ranous reports a conversation he heard recently between a vaudeville performer and a manager:

"When Ned Booth died," said the vaudevillian, "he left his money to build the Players' Club for legitimous actors, and I can't get my nose in, and when Ned Forrest died he left his money for a home for indignant actors and—"

"Indignant actors!" exclaimed the manager, "good Lord, you couldn't build a home large enougth to hold 'em!"

Arthur Byron has many friends, and he will have their good wishes in his new starring project. Mr. Byron was born to the stage, and it is always agreeable to see, as in his case, the old belief upset that the offspring of men of talent usually have no other right to follow in the footsteps of their progenitors except the right of name.

Mr. Byron has had wide experience for an actor of his years, the greater part of which has been in John Drew's company. As leading man for Mr. Drew he made a number of substantial successes, and provided his new managers can obtain suitable dramatic material, his venture ought to result happily.

Think of an American playwright going around with another Two Orphans or Fool's Revenge in his pocket, while the stage is overrun with marshmallows from the French, frankfurters from the German, tarts from the English, and shavings from the latest dollar-and-a-half shocker! That is what John Ernest McCann seems to be doing, as witness this letter he has just received from Louis James:

I have read your play again. Does not alter my opinion as to merits. It is great. The Fool's Revenge not "in it" for heart interest. If I had the money at hand, I would buy it out and out, for myself. However, you have a bit of property that will, or I am very much mistaken, prove a winner and bonanza to you. I tell you candidly, without "taffy," what I think. Pax Vobiscum!

Mr. McCann wishes Lewis Waller to have the play for England, and Coquelin for France. Mr. James says that "it is the greatest of plays outside the world's acknowledged masterpieces," and that "there is a magnificent grand opera in it."

Janet Priest, the dramatic editor of the Minneapolis *Tribune*, is spending the Summer on the Maine coast, while Mr. O'Donnell, her substitute, is maintaining the interest of the *Tribune's* dramatic department during her absence. There is a possibility, I hear, that Miss Priest may graduate from the journalistic field to the stage. She has a great love for the profession, and it is said she possesses marked dramatic ability.

The St. Paul *Dispatch*, commenting on one phase of the theatrical situation, says:

"The predictions made by the Trust last season that this year would see the independent stars either driven from the boards or else brought under the control of the octopus seem to be sadly lacking in truthful prophecy, for, if current reports are true, these two stars are not only stronger than ever, but a number of theatres hitherto bound to the apron strings of the Trust will open their doors to them. The beginning of the end may be closer than the Trust-ridden stage has dared to hope. The beginning is small, indeed, but the breaking up of such a giant monopoly as the Trust would seem to be inevitable. . . . This condition may not last long, for if ever enough actors of note break loose from the Syndicate, and a dozen or two theatres in various parts of the country follow suit, there will be a stampede and the public will then have a stronger voice in securing what it wants. Speed the day!"

The Trust, according to report, contemplates building a new theatre in San Francisco, and it is said to be looking for an available site.

It is given out that the plan is to have the new theatre the only high-priced one in San Francisco. The Columbia's scale will then be reduced to the dollar mark, and the California will be made a 10-20-30, and the Grand Opera House will be used for attractions that are "too big" for the other house.

It is thus that the Trust settles the theatrical destinies of cities, and moves theatres at will up or down the scale.

Stuart Robson has been answering the question, "Is an actor illiterate?" in the *Forum*. The question is about as broad as it would be if the word "actor" was changed to "man."

Mr. Robson finds no difficulty in establishing the negative side of the proposition. He says that the most convincing answer to the question lies in the fact that William Shakespeare belonged to the calling, and that his writings might have been lost for all time had it not been for the care of Hemmings and Condell, both actors.

Mr. Robson makes a list of players noted for their literary attainments, in which Jonson, Cibber, Macklin and Sheridan in old times, and Irving, Barrett, Pinero and others in our days, figure. There is probably a higher degree of literary talent among actors as a class to-day than among men and women in other pursuits.

A PRECIPITANT ST. LOUIS CROWD.

Manager Garen is having a lively time in connection with the opening of Havlin's Theatre, St. Louis. There has been so much curiousity on the part of the public on account of the changes that have been made on the interior, and particularly in the decorations, that Mr. Garen was compelled to open the box-office for the sale of seats almost a week in advance of the regular time. The doors of the lobby had no sooner been opened than the crowd made a rush for the swinging doors separating the lobby from the interior. The frescoers and painters were putting the finishing touches on their work and several of the workmen were toppled from their ladders, spilling their buckets of paint on the carpets. John H. Havlin made a rush for the doors to summon the police. Considerable of the work had to be done over again. The damage to Havlin's amounted to several hundred dollars, in addition to the necessary delay in the finishing of the work.

CIRCUS FOLK NEARLY SMOTHER.

The members of the Gentry Trained Animal Show had a narrow escape from being asphyxiated in a long tunnel on the Chicago and Northwestern Railroad, about forty miles north of Baraboo, Wis., on August 3.

The circus train left Sparta about midnight with seventy-five persons asleep in their berths. When the train reached the middle of the tunnel the locomotive became disabled, and while repairs were being made escaping gas and smoke filled the cars and was inhaled by the sleepers.

It was not discovered until the train reached Baraboo that any bad effects resulted from the smoke. Here the porter had hard work to arouse the occupants. All were more or less affected. Three men named Barber, Hewjer, and Parrott were unconscious and required the aid of physicians.

ARTHUR BYRON TO STAR.

Arrangements were completed last week by which Arthur Byron, for several years John Drew's leading man, will make his debut as a star during the coming season, under the management of Wagenhals and Kemper. The contract that has been entered into is for a term of years. The managers have selected for Mr. Byron three plays, of which one is a romantic drama. In this the new star will open his season in Chicago, and before the end of the year he will be seen in it, at the Broadway Theatre, in this city. By the terms of the contract Mr. Byron will play an engagement at the Broadway during each season.

HENRIETTA CROSMAN'S LATEST PLANS.

Henrietta Crosman will open her season on Monday, Sept. 9, at New Bedford, Mass., in Mistress Nell, that she will play for three weeks in the larger cities around Boston. She then goes to Philadelphia, making the fifth and final week of Mistress Nell in that city, and thence to Chicago, where she will be seen for the first time in Twelfth Night, playing Viola. During the early part of the season Miss Crosman will produce Mrs. Sutherland's Joan o' the Shoals and Mr. Hazelton's new play that is nearing completion.

BERTHA KALISCH'S ESCAPE.

Bertha Kalisch, leading woman at the Thalia Theatre, in this city, had a narrow escape from drowning in the Whipping River, near Morristown, N. J., last Wednesday.

Mrs. Kalisch went swimming with a party of friends and was caught by the current and swept beneath the surface.

Frank Leventhall and Miles Donahue, members of the party, heard her cries and went to her rescue. They succeeded in getting her to shore, and after half an hour's work managed to resuscitate her.

THE PLAYERS' BLUE BOOK.

Sutherland and Storms, of Worcester, Mass., are about to publish a work entitled "The Players' Blue Book," that will include short biographies of many prominent players accompanied by full page portraits.

The book was compiled by A. D. Storms and the biographies, while they include the principal facts concerning those about whom they are written, are concise and readable.

The volume is of blue silk cloth and contains three hundred pages of matter. It is intended as a book primarily for theatregoers.

THE TOUR OF A SECRET WARRANT.

The tour of A Secret Warrant, under management of M. W. Hanley and Son, will open on Sept. 23. A strong cast has been engaged and rehearsals will commence on Sept. 2. Willis Granger, who will enact the principal role, is resting at his Summer home, Bath Beath, N. Y.

AT THE MANHATTAN THEATRE.

Certain rumors promulgated of late as to the Manhattan Theatre have been so persistent, so misleading and so silly as to point their origin and disclose the malice behind them. Although they have been commonly laughed at, it is pertinent here to state that the Manhattan is not to be razed; that it stands exactly where it has stood for years, and that none of the several fates announced for it is possible. Harrison Grey Fiske has a lease of the Manhattan covering a long period of years, and the theatre is being greatly improved under direction of Architect Howard Constable, who states that it will be ready for its opening by Mrs. Fiske in Miranda of the Balcony at the expected time, about the middle of September.

Rumor has also misstated the place and time for the first performance of Miranda of the Balcony. That performance will take place at Montreal on Sept. 2, the occasion being the opening of the Academy of Music in that city for the season. After a week at Montreal Mrs. Fiske and the Manhattan Theatre company will go to Ottawa, where they will dedicate the new Russell Theatre, built on the site of the Russell Theatre destroyed by fire last season. The new Russell is said to be one of the handsomest theatres on the continent, and its opening by Mrs. Fiske promises to be an event. The New York opening will follow.

Rehearsals of Miranda of the Balcony have now been in progress for more than a week. The scenery is ready and all material arrangements for the production have been made.

Lester Lonergan has been added to the Manhattan company to take the place of Tyrone Power, who was unable to come from Australia to fulfil his engagement because of the serious illness of Mrs. Power (Edith Crane) that necessitated a surgical operation just before they had intended to sail. Other new engagements for the company include those of Burton Adams, Edward Lester, Bertram Godfrey, late of the George Edwardes London forces and a member of the original Florodora company, and Philips Smalley.

LORIMER STODDARD DYING.

Lorimer Stoddard, the playwright and actor, is in the Loomis Sanitarium at Liberty, N. Y., suffering with consumption. In a letter received from him yesterday by one of his nearest friends in this city he said that his physicians held out hope to him of only two months more of life—barely time, he said, to settle up his affairs. The case is most pitiful and has aroused the keenest sympathy of the members of the profession, to whom he is well known and by whom he is very highly esteemed. He is a young man, though already a man of considerable achievement, and there are few dramatists in America whose futures seemed to hold more brilliant promise than did his. He is the son of the famous Richard Henry Stoddard, whose literary accomplishments have been admired in the world of letters for more than half a century. Lorimer Stoddard gave promise of gaining in another field of literature as honored a position as that occupied by his father. He was for a number of years an actor, and when he had thoroughly mastered the technique of the stage he set himself to play-writing. His most important works are Napoleon Bonaparte, that was produced by Richard Mansfield; the dramatization of Tess of the D'Urbervilles, that Mrs. Fiske produced and played for several seasons, and the dramatization of In the Palace of the King, in which Viola Allen appeared last season. He has now in hand another play that he will be unable to finish.

MILTON AND DOLLY NOBLES IN DRAMA.

The many admirers of Milton and Dolly Nobles will be glad to learn that there is a probability of seeing these sterling players in two or three of Mr. Nobles' dramas and comedies during the approaching season. Mr. Nobles is entertaining a proposition for twelve or more weeks stock-star engagements in the principal Eastern and Western cities. The matter will probably be determined this week. Meantime their vaudeville season will begin in the East on Aug. 26, and terminate on the Orpheum circuit in June. The contemplated dramatic season would fall in the months of December, January and February.

FLORODORA IN COURT.

John A. Dunne, formerly of the firm of Dunne, Ryley and Fisher, brought action in the Supreme Court last week against Thomas W. Ryley and John C. Fisher to recover one-quarter of the total net earnings of Florodora, and to restrain his former partners from transferring any rights in the piece or making any contracts for production of the same. On Thursday Justice O'Gorman ordered Mr. Fisher and Mr. Ryley to show cause to-day (Tuesday) why an injunction should not be issued so restraining them.

FOXY GRANDPA A SUCCESS.

Foxy Grandpa has proved to be a great success at Atlantic City, where it is continued beyond the time originally booked, and it will next week open for a three weeks' engagement at Buffalo. Joseph Hart and Carrie De Mar have excellent opportunities in the piece, and are seen at their best. They are well supported by Nellie Yale and a clever company.

TRAVESTYING A RECORD.

The official keeper of Florodora's record at the Casino has again tangled his arithmetic. A month ago he lopped a week from its actual time in New York and has now added a week that is not yet scored. The announcement in Sunday's papers read: "Eleventh Month and Forty-first Week," an addition of two months as Florodora finished its ninth month in Manhattan on Saturday last.

THE STILLMAN COMPANY REPERTOIRE.

W. G. Snelling, manager of the Maude Stillman company, has contracted with Darcy and Wolford for Reaping the Whirlwind, with T. H. Winnett for Cross Roads of Life, with McGill and Shipman for The Senator's Daughter, and with Charles Blaney for An African King. The company will carry a carload of scenery, electrical effects, etc., and the season will open in New Bedford, Mass.

BEAUMONT SMITH CRITICALLY ILL.

Beaumont Smith, the well-known actor, is reported to be in a critical condition at Denver, Col.

PERSONAL.

Photo by Pach Bros., N. Y.

GIFFORD.—Julia Gifford was the prima donna on the American roof-garden during the early part of the Summer, and was praised for her voice and grace. She has been in vaudeville the past few weeks, but will soon return to the operatic field. Miss Gifford is under contract to George A. Blumenthal for the next two years.

BOSWORTH.—Hobart Bosworth was recently attacked with a hemorrhage of the lungs in Denver, Col., and has been obliged to cancel his contract as leading man with Henrietta Crosman for the next three seasons, upon the orders of his physician, who does not believe it would be wise for him to return to the East in his present condition.

MITCHELL.—Mason Mitchell will return to New York shortly, after a year's absence spent at Samoa and the Hawaiian Islands, in an endeavor to improve his health.

KING.—Everett King, who won distinction last Winter as Hamlet, Shylock, Richard Third, and in other classic roles, has been engaged to play the leading role of John Alden in The Wooing of Priscilla this season.

BARRIE.—J. M. Barrie's new play, that will be used by Maude Adams this season, has been named Quality Street. Mr. Barrie will attend the rehearsals to be held here in September.

DALY.—Dan Daly is to star this season in a new musical comedy by George W. Hobart and Glen McDonough.

EARLE.—Virginia Earle is to be leading woman with Dan Daly this season.

BLANCKÉ.—Kate Blancké has resumed her former position with the Valentine Stock company, opening at Niagara Falls last Thursday.

BINGHAM.—Amelia Bingham returned to town from Newport last week, to supervise the redecoration of the house in East Thirty-first Street that she recently purchased.

MACGREGOR.—Helen MacGregor is credited with making a decided hit as Juno Joyce in The Bachelor's Honeymoon in Montreal and Albany with the Proctor Stock company.

FLEXNER.—Anne Crawford Flexner, author of the play Miranda of the Balcony, from A. E. W. Mason's novel of that title, in which Mrs. Fiske will be seen at the Manhattan Theatre, was in town last week.

FISHER.—Alfred Fisher arrived in town on Friday, after a flying trip to England, to commence rehearsals with Amelia Bingham in The Climbers on Sept. 2.

MCLOUGHLIN.—Maurice McLoughlin, formerly of THE MIRROR, now manager of Proctor's Theatre, Montreal, is in the city on a two weeks' vacation.

HOFFMAN.—Maud Hoffman, who last season visited America as E. S. Willard's leading lady, arrived in New York from London on Sunday.

JONES.—Walter Jones has been engaged by Frank L. Perley to play the role of an English valet in the coming production of The Chaperons.

STERNROYD.—Vincent Sternroyd will appear in When We Were Twenty-one with N. C. Goodwin and Maxine Elliott at the Comedy Theatre, London, opening Sept. 2.

PURDY.—Dr. G. W. Purdy and Mrs. Purdy (Fanny Rice) sailed from London on Aug. 6 and expect to reach New York to-morrow (Wednesday). Dr. Purdy writes that he has bought a farce entitled A Terrible Mix, but that Miss Rice will not appear in it, as it has no appropriate part for her. She will accept an offer made to her for a New York production.

PRINCE.—Adelaide Prince will not accompany Creston Clarke upon his tour this season, she having decided to remain in New York.

CAYVAN.—According to recent statements made by the relatives of Georgia Cayvan the present condition of the actress is not so perilous as has been reported. There is no hope, however, that Miss Cayvan will recover.

STEWART.—Mr. and Mrs. Grant Stewart are the happy parents of a daughter, born on Aug. 3.

KIDDER.—Kathryn Kidder returned from Europe last Saturday. She will star this season under the management of Delcher and Brennan in a new play by Glen MacDonough entitled Molly Pitcher.

CURRENT AMUSEMENTS.

Week Ending August 17.

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), Closed Sat. Eve., June 1.
OLYMPIC (2329 Third Ave., nr. 130th St.), Closed Sat. Eve., May 25.
HARLEM OPERA HOUSE (209-211 West 125th St.), Closed Sat. Eve., May 11.
HURTIG AND SEAMON'S (209-211 West 125th St.), Closed Sun. Eve., June 23.
PROCTOR'S (125th St., nr. Lexington Ave., Closed Sat. Eve., June 29.
KEOGH'S (107th St. and Lexington Ave.), Now building.
ST. NICHOLAS GARDEN (66th St. and Columbus Ave.), Third season of Kaltenborn Orchestra—Beginning Sat., June 1—11th Week of season.
CIRCLE MUSIC HALL (Broadway and 60th St.), Closed.
TERRACE GARDEN (59th and 58th Sts., nr. Lexington Ave.), Vocal, orchestra, operatic and vaudeville concerts nightly, beginning at 7.00 p. m.
MAJESTIC (Eighth Ave. and 58th St.), Now building.
PROCTOR'S PALACE (58th St., bet. Lexington and Third Aves.), Closed Sat. Eve., June 29.
CARNEGIE HALL (Seventh Ave. and 57th St.).
COLONIAL (1564 Broadway and 164-170 West 47th St.), Now building.
LONG ACRE SQUARE (Broadway and 45th St.), Now building.
NEW YORK (Broadway and 45th St.), Closed Sat. Eve., July 6.
CHERRY BLOSSOM GROVE (Broadway, 45th and 44th Sts.), Opened Mon., May 27—Vaudeville every evening irrespective of weather—12th Week.
CRITERION (Broadway and 44th St.), Closed Sat. Eve., June 15—William Faversham in A Royal Rival—Announced for Mon. Eve., Aug. 19.
BERKELEY LYCEUM (23 West 44th St.), Closed.
VICTORIA (Seventh Ave. and 42d St.), Closed Sat. Eve., May 4.
REPUBLIC (207-211 West 42d St., adjoining the Victoria), Closed Sat. Eve., May 25.
HAMMERSTEIN'S PARADISE GARDEN (Northwest cor. of 42d St. and Seventh Ave.), Opened Tues., May 28—Fully protected glass inclosure—Vaudeville concerts nightly—12th Week.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Closed Sat. Eve., June 15.
MURRAY HILL (Lexington Ave. and 41st St.), Closed Sat. Eve., June 8.
BROADWAY (Broadway and 41st St.), Closed Sat. Eve., May 11.
MENDELSSOHN HALL (113 West 40th St.).
EMPIRE (Broadway and 40th St.), Closed Sat. Eve., June 1.
METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.), Closed Mon. Eve., April 29.
CASINO (Broadway and 39th St.), Florodora—40th Week—309 to 316 Times.
KNICKERBOCKER (Broadway and 38th St.), Francis Wilson in The Strollers—8th Week—50 to 56 Times.
HERALD SQUARE (Broadway and 35th St.), Closed Sat. Eve., June 29.
GARRICK (35th St., East of Sixth Ave.), Closed Sat. Eve., June 29.—Are You a Mason—Revival—Announced for Mon. Eve., Aug. 19.
HAMMERSTEIN'S DRURY LANE (322-332 West 35th St. and 311-321 West 34th St.), Now building.
SAVOY (112 West 34th St.), Closed for fourth time of current season— Sat. Eve., March 23.
MANHATTAN (1285-1287 Broadway), Closed Sat. Eve., April 27.
THIRD AVENUE (Third Ave., and 31st St.), The Limited Mail.
BIJOU (1239 Broadway), Closed Sat. Eve., June 1.
WALLACK'S (Broadway and 30th St.), Closed Sat. Eve., June 1.
DALY'S (Broadway and 30th St.), Closed Sat. Eve., June 1.
WEBER AND FIELDS' (Broadway and 29th St.), Closed Sat. Eve., April 20.
CONTINUE (Broadway and 29th St.), Closed Sat. Eve., Dec. 29.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), Continuous vaudeville—12.30 to 10.45 p. m., Also Ingomar and Meadow Sweet.
GARDEN (Madison Ave., and 27th St.), Closed Sat. Eve., June 1.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 28th Sts.).
MINER'S (312-314 Eighth Ave.), Closed Sat. Eve., June 1.
MADISON SQUARE (24th St., nr. Broadway), Closed Tues. Eve., June 25.
LYCEUM (Fourth Ave., bet. 23d and 24th Sts.), Closed Sat. Eve., April 13.
EDEN MUSEE (23d St., nr. Sixth Ave.), Figures in Wax—Concerts and vaudeville.
PROCTOR'S (23d St., bet. Sixth and Seventh Aves.), Closed Sat. Eve., June 29.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed Sat. Eve., June 15.
IRVING PLACE (Southwest cor. 15th St.), Closed Wed. Eve., May 8.
FOURTEENTH STREET (14th St., nr. Sixth Ave.), Closed Sat. Eve., May 25.
KEITH'S (East 14th St., nr. Broadway), 387th Week of continuous vaudeville—12.00 to 11.00 p. m.
ACADEMY (Irving Place and 14th St.), Closed Sat. Eve., May 18—Spectacular production of Arizona—Announced for Mon. Eve., Aug. 19.
TONY PASTOR'S (143-147 East 14th St.), Continuous vaudeville—12.30 to 11.00 p. m.
DEWEY (126-132 East 14th St.), Closed Mon. Eve., June 1.
GERMANIA (147 East 8th St.), Closed Sun. Eve., May 19.
LONDON (235-237 Bowery), Closed Sat. Eve., June 8.
PEOPLE'S (199-203 Bowery), Closed Mon. Eve., May 27.
MINER'S (165-167 Bowery), Closed Sat. Eve., June 15.
THALIA (46-48 Bowery), Closed Tues. Eve., June 11.
WINDSOR (45-47 Bowery), The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176-194 Montague St.), Closed Sat. Eve., June 29.
PARK (383 Fulton St.), Closed Mon. Eve., July 1.
HYDE AND BEHMAN'S (340-352 Adams St.), Closed Mon. Eve., June 3.
NOVELTY (Driggs Ave. and South 4th St.), Closed Mon. Eve., May 13.
GRAND OPERA HOUSE (Elm Pl., nr. Fulton St.), Closed Sat. Eve., June 1.
PAYTON (Lee Ave., opposite Taylor St.), Closed Sat. Eve., June 15.
UNIQUE (194-196 Grand St.), Closed Thurs. Eve., May 9.
LYCEUM (Montrose Ave. and Leonard St.).
CRITERION (Fulton St., opposite Grand Ave.), Closed Tues. Eve., June 18.
AMPHION (437-441 Bedford Ave.), Closed Fri. Eve., May 31.
STAR (391-397 Jay St., nr. Fulton St., Closed Mon. Eve., July 1.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat. Eve., May 18.
GAYETY (Broadway and Middleton St.), Closed Sat. Eve., May 25.
BIJOU (Smith and Livingston Sts.), Closed Sat. Eve., May 11.
MONTAUK (585-587 Fulton St.), Closed Sat. Eve., June 8.
PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.), Closed Sun. Eve., May 26.
ORPHEUM (Fulton St., Rockwell Pla., Flatbush Ave.), Closed Sat. Eve., June 15.
FOLLY (Graham Ave. and Debevoise St.), Now being completed.

AT THE THEATRES.

Third Avenue—The Limited Mail.

The dramatic season of 1901-1902 was formally opened last Saturday evening at the Third Avenue Theatre, when Martin J. Dixon, the new manager of the house, presented for his first attraction Elmer E. Vance's railroad play, The Limited Mail.

During the Summer the theatre has undergone extensive redecoration, and in its new color scheme, a light green, it presented an attractive appearance. The original curtain by Ernest Gros, that was used at the opening of the house, has replaced the one in use last season, and is a decided improvement.

The Limited Mail, that has seen a decade of usefulness as a popular attraction, was received with enthusiasm by a packed house. Edith Gray gave a sincere, womanly and dignified portrayal of Nellie Harland. Ani Elleston did more than ordinarily good work in two character parts, Nancy Harland and Miss Placer. Beatrice, who was featured as Jim Harland, gave a vivacious personation and performed some acrobatic stunts that were remarkable for a woman. The rest of the cast, that included Wentworth Berry, H. C. Lester, Harry Laurence, and Clifford B. Smith, was satisfactory. The scenes, entitled "The Flight of the Limited Mail" and that showing a sawmill at work, were both effective specimens of stagecraft. Next week, The King of the Opium Ring.

ACTORS' CHURCH ALLIANCE NEWS.

The Rev. Walter E. Bentley, General Secretary of the Alliance, is working in the interest of the cause in England this Summer as energetically as is his custom here. After attending the conference of the Actors' Church Union he made a tour of the provinces, visiting the chaplains of the Union at Sunderland, Darlington, Stockton, Durham, Middlesbrough, Hartlepool, South Shields, West Hartlepool, Edinboro, Glasgow, Newcastle, and Gateshead. He found the chaplains deep-interested in the work and especially desirous of establishing international transference and communion between the Union and the Alliance.

The chaplain at Gateshead, the Rev. J. W. Parish, has done splendid work during the last three years in calling weekly upon all members of the companies that visited his city. His visits have been much appreciated by the players. The Union is steadily gaining ground. Another conference and reception will be held in London late in September.

Mr. Bentley had the privilege of addressing the council of the Actors' Association in Covent Garden, and he has been invited to address the organization again before sailing for America. He will also visit Ireland, where the Union has not yet worked, and will assist in establishing centers there.

Mr. Bentley's efforts will doubtless go far toward cementing the dramatic ties between the two English speaking countries.

A REVIVAL OF MAZEPPA.

Leavitt and Lederer will have a novelty on the road the coming season in Mazeppa, or the Wild Horse of Tartary. It will be the first big production that play has ever had in this country. The new version has been arranged by Robert Griffin Morris. It will be an elaborate production throughout. Vernona Jarbeau will have the title-role and the horse used will be a thoroughbred Arabian now being trained by Dr. Potter Martin, the well-known trainer. The organization will be large, some forty persons with a ballet, specialties, etc. The company engaged to support Miss Jarbeau will include Mabel Montgomery, Annie Martell, May Stoddard, Sadie Probst, Marion Olcott, Adelaide Cummings, O. B. Collins, John W. Thompson, Charles J. Edmonds, J. Hooker Wright, Alfred Mayo, Walter Benn, Ed Lay, Fred W. Colter, J. F. Farrell, and Harry Martin. The specialties will consist of the Mohammed Es-Sadik Troupe of Algerian Acrobats, Zuleike and Clio, Persian whirlwind dancers; the Roosevelt Trio, gun manipulators; Gulnare-Yani, Algerian acrobatic dancer, and a Polish and Arabian ballet of twelve. The business staff comprises John G. Magle, manager; James Michael, business manager and treasurer; Hank Schafer, chief carpenter; John Foster, assistant; William Arthur, electrician; James Hamilton, property master; Ben Maguire, groom; Mrs. Wm. Foster, wardrobe mistress; Leopold Fuenkenstein, musical director. The route has been booked in the principal cities, the season beginning in Philadelphia on Sept. 23, and negotiations are now pending for a run in this city in the Spring.

NEW THEATRE FOR THE SIRE BROTHERS

The Sire Brothers, apparently not content with control of the New York Theatre, its "promenade de luxe" and its roof-garden, acquired possession last week of more territory in Long Acre Square and propose to erect a new theatre at the northwest corner of Broadway and Forty-fifth Street. Much speculation was indulged concerning the probable policy of the new house, but nothing definite could be gleaned from the Sires beyond the fact that legitimate drama or farce-comedy at any rate may be the card. The Sires promise that the new theatre, of medium proportions, will be the prettiest and most comfortable place of amusement in town, and, perhaps, in the whole wide world. No specific date is as yet set for the opening of the new house, the name of which is also still in doubt, but work upon the building will be begun, it is said, immediately. The last theatre that the Sires were going to put up was to have adorned the northwest corner of Broadway and Forty-first Street, where a cabmen's saloon has recently given place to a cigar "auction."

A "HERALD" FAKE.

In the Sunday *Herald* appeared an article on the career of Andrew Carnegie, illustrated with a very good picture of that distinguished ironmaster and philanthropist and a faked portrait that assumed to picture Mr. Carnegie at the age of sixteen years. The picture "at sixteen" really was one of John Ernest McCann, the poet and dramatist, at about that age. It appears that about eighteen or nineteen years ago a reporter and an artist wrote up and pictured Russell Sage and his office. The article, with illustrations, filled one page of the *Graphic*. Mr. McCann was then known as "Russell Sage's kid poet," so the artist borrowed his photo and made a drawing, which appeared in the *Graphic* with Mr. Sage's picture, and drawing of his office, then overlooking Trinity churchyard, on Rector Street. Now the *Herald*, lacking an early picture of Mr. Carnegie, goes to its undoubtedly large collection of pictures for use in emergency and takes Mr. McCann's portrait as one possibly resembling Mr. Carnegie at an age when his future prominence was not dreamed of.

A KANSAS CITY AUDITORIUM BURNED.

Exposition Building, Kansas City, Mo., erected during the boom of 1887 at a cost of $200,000, was destroyed by fire on Aug. 5.

A boy set fire to some loose rubbish on the floor and in an instant the whole building was aflame.

The firemen devoted their energies to saving surrounding property, as when they arrived the fire in the building itself was beyond control.

ACTORS' ORDER OF FRIENDSHIP.

An important special meeting of Edwin Forrest Lodge, A. O. O. F., will be held at the lodge rooms to-day (Tuesday) at 3.30 P. M. The order contemplates an important real estate purchase, adjacent to Long Acre, and to-day's meeting is for the purpose of conferring the necessary authority upon the Board of Trustees.

THE DEATH OF ARTHUR SIDMAN.

Arthur Sidman died suddenly yesterday (Monday) morning at Higgin's Beach, Me., to which place he and Mrs. Sidman had gone for a few days' rest before beginning rehearsals for his first regular season in his own play, York State Folks.

Mr. Sidman was born at Homer, N. Y., on Aug. 3, 1863, and began his working career by learning to set type in the office of the Homer *Republican*, and acting as an amateur reporter. The late Frank R. Slayton then secured his services for the Tully, N. Y., *Times*, which, by their combined efforts, came to be a representative local paper. In Tully young Sidman, then just out of his teens, organized an amateur dramatic club and induced Mr. Slayton, whose father had just built the Slayton Hotel at Tully, to turn the large assembly room into a little theatre. Mr. Sidman himself painted the scenery, and the house was opened with a production of Foiled, done by the local club. In the performance young Sidman gave a monologue, a sort of Solon Shingle bit, that exactly foreshadowed the line of work that was to win for him a national reputation. Foiled was such a hit that Mr. Sidman took his club around a circuit of neighboring towns and later abandoned newspaper work to go about the State and organize amateur performances, introducing his specialty.

About this time he married Bertha Gardner, daughter of George L. Gardner, of Tully, but she died in a little more than a year, leaving an infant son, who has since dwelt with Mr. Gardner at Tully. In 1887, Mr. Sidman began a starring tour in his own play, Uncle Reub, supported by Tully talent, in which he toured for about three years. On April 20, 1891, he married Ella M. Brooks, of Hornellsville, a non-professional, who soon joined him in his stage work. Squire Haskins and A Summer Shower later became parts of his repertoire, and he and Mrs. Sidman continued in them until 1892, when they entered vaudeville in Mr. Sidman's very humorous character sketch, A Bit of True Life.

So highly successful was this venture that they played the same piece until Jan. 5, 1899, when at Dockstader's Theatre, Wilmington, Del., they first produced Mr. Sidman's pastoral dramatic gem, Back Home, which fairly took rank as the best bit of its sort on our stage, and in which Mr. Sidman's impersonation of the shrewd, keen, big hearted rustic placed him to the fore among our character actors. Denman Thompson was so delighted by this superb study that he sought to secure Mr. Sidman for a part opposite to his own in a play in which he and the late Charles H. Hoyt once meant to collaborate. Until last Spring the Sidmans continued to present Back Home in vaudeville, and then Arthur Sidman came forth as a legitimate star in his play, York State Folks, which Fred E. Wright produced for a trial tour. It was received with unanimous favor as the best play of its class yet seen, and the time was quickly booked for the coming season to open in Philadelphia next month. Manager Wright will secure another player for Mr. Sidman's role of Myron Cooper, the old organ builder, and will carry out all plans for the tour.

Mr. Sidman's remains will be removed today (Tuesday) to his home at Tully, where the funeral will take place to-morrow.

MUSIC NOTES.

The Paur Symphony Orchestra has been engaged to appear upon the occasion of the American debut of Jan Kubelik, the violinist, which will take place at Carnegie Hall Dec. 2.

A Wagner festival was held at the St. Nicholas Garden on Wednesday, Thursday and Friday evenings of last week, the Kaltenborn Orchestra rendering numbers from Wagner's operas in chronological order.

Charles Gregorowitsch, the Russian violinist, will make an American tour this season, under the management of H. M. Harschberg.

Maurice Grau, now in Bayreuth, has engaged Sybil Sanderson, Edouard de Reszke, Anton van Rooy, Louise Reuss-Belce, and Signor Tavechio for the season of grand opera at the Metropolitan this Winter. Mr. Grau and the principal members of his company will sail from Europe on Sept. 21.

Tristan and Isolde, the opera that is to open the great new Wagner Theatre at Munich, Bavaria, next September, was recently given its final rehearsal before the Prince Regent, at that place, in private. The fact that Madame Nordica, the American singer, filled the role of Isolde will be recorded on tablets in the new theatre.

Madame Nordica will give numerous recitals in this country next season. She will first go to Lucerne, however, to rest, immediately upon the close of her Bayreuth engagement, not sailing for America until October.

William Worth Bailey, the young blind violinist, has signed a three years' contract with Robert E. Johnston, who will send him on a long tour of the East, South and West this season. Mr. Bailey will be accompanied on his tour by Edwin M. Shonert, the pianist, and Elizabeth Northrup, the popular concert soprano.

Mary Linck, late a member of the Castle Square Opera company, gave a song recital at San Diego, Cal., on July 26. The programme included a number of difficult operatic selections, by her rendering of which Miss Linck won very high praise from the local press. Florence Schinkel was the accompanist.

Violet Holbrooke, late soprano of the Castle Square Opera company, and Lila Elmore, contralto, last season with the Quo Vadis company, have been engaged for M. B. Gray's concert company for the coming season.

John Philip Sousa and his band will again go abroad this Fall, sailing from New York, Sept. 25. The band is booked to appear in London and then at the International Exhibition at Glasgow, Scotland, for four weeks. Upon the conclusion of the Glasgow engagement the band will make a tour of five weeks that will embrace concerts in Edinburgh, Dundee, Newcastle, York, Hull, Bradford, Leeds, Birmingham, Manchester, Liverpool, Nottingham, Sheffield, Bath, Bristol and many other important towns in the English provinces. The organization will include fifty-five men, in addition to Dorothy Hoyle, a violin soloist, and a soprano soloist, who has not, as yet, been selected. The band returns to America the middle of December, when it will again be heard at the Metropolitan Opera House.

ENGAGEMENTS.

Josette French, who is spending the Summer at her home in Providence, R. I., with Gus Hill, to play one of the soubrette parts in Are You a Buffalo. This engagement prevents Miss French from appearing in the vaudeville houses in which she had booked to appear.

May Vokes and Charles W. Bowser, to be featured in Whose Baby Are You. The company is in active rehearsal and will open their season at Cleveland, O., on Sept. 2.

William Weston, to play Joseph Kidder in The Night of the Fourth with Matthews and Bulger.

Annie Leonard, Grace Romine, and J. T. Duvall, for Walter Hodge's production of Humbug.

Sam S. Halpin, for Frederick Warde's company.

Pierre and Winfred Young, for clerks in Florodora.

Wilbur Nack and Isabel Fenton, with Katherine Rober.

Melville Hammett, by Manager S. E. Rock, as business-manager for The Casino Girl.

Harry Yeager, for Don't Tell my Wife.

Alice Hageman, as Miss Vernon, in Lovers' Lane.

Alf Grant, for Hunting for Hawkins, to play Owen Touchem.

Thomas MacLarnie, as leading man, for the New York production of A Mormon Wife.

Patti Rosa, daughter of the late Patti Rosa, for Shubert and Pitou's In Australia.

By Harry Shannon to support Little Hazel and Harry Shannon: Jess Harris, Fred Lyle, Ada Lorene Shannon, Martynne, Will Rath, Billy Conlon, Viola Kibbe, Harry Banjo.

Estha Williams, Jane Corcoran, Mrs. Charles E. Craig, Louise Valentine, Margarite Hammond Grace Evellyn, Edina Walter, John J. Pierson, Thomas H. Ince, Frank M. Kelly, Edwin Warren, George Gaines, Will Burnham, and Herbert Nichols by Arthur C. Aiston for At the Old Cross Roads.

Leon M. Polachek, as musical director, with Whitney and Knowles' Quo Vadis company No. 1.

E. E. Allen, with Yale and Ellis, for The Watch on the Rhine.

THE ELKS.

The Elks of Aurora, Ill., opened their six days' Street Carnival on Aug. 5 to large crowds. The Bostock-Ferari Carnival company have fifteen attractions on the grounds.

Evansville, Ind., Elks are making elaborate preparations for their Fall carnival in September. The members of the lodge are wearing white hats to advertise the event. The lodge is gaining strength and is in better condition than ever before.

The Elks of Nashville, Tenn., are busy with the preparations for their carnival that is to take place in the Fall. There are to be 150 exhibition booths, and the Midway is to include fifteen shows of all descriptions, to which separate admission fees will be charged. There is also to be a free vaudeville show on the Midway.

Marion, O., Lodge No. 32's annual picnic and excursion to Cedar Point was well attended Aug. 7.

E. Lawrence Lee was on Thursday evening, Aug. 8, made a member of Dayton, O., Lodge, No. 58.

The Calumet and Hecla Band, from Calumet, Mich., carried off the first prize of $1,000 at the Milwaukee Elks' reunion. Upon the band's return to Calumet a general jollification was held. John D. Cuddihy, manager of the Calumet Theatre, Calumet, Mich., figured prominently in the entertaining done by the Elks from the copper country at the Hotel Pfister at Milwaukee.

OBITUARY.

Byron Rose, well known among circus people as a master of transportation, died at his home in Bridgeport, Conn., on Aug. 8, of heart disease. Mr. Rose was born in Cortland, N. Y., in 1846, and had been in the circus business for twenty-five years, retiring about a year ago. He leaves a widow, Nellie Vanoin, who was once a noted equestrienne.

Mildred C. Preston, daughter of Mr. and Mrs. E. J. Preston, and at one time a member of her father's Uncle Tom's Cabin company, died at Oneida, N. Y., July 31, of consumption, at the age of twenty-one years.

Philip J. Hoaffer, a once famous violinist, who accompanied Jenny Lind on her notable American tour, died at his home at Yorktown, Ind., on Aug. 7, aged eighty-three years.

Mrs. Belle Dearin, professionally known as Belle Clifton, died at the Middletown, N. Y., State Hospital on Aug. 9, after a lingering illness of four years. Funeral services were held at the home of Louise De Luisi, Brooklyn, N. Y., on Aug. 11, and interment was made in her private plot in Evergreens Cemetery, under the auspices of the Actors' Fund, in whose care she had been for six years. Miss Clifton was well known, having traveled with first-class companies while one of the firm of Belle Clifton and Louise De Luisi, and later of the firm of Belle Clifton and Lizzie Mulvey. Her mother survives.

Victor Summers, a messenger at the New York Theatre, fell five stories in an elevator shaft at the theatre on Aug. 10, receiving injuries which resulted in his death a few hours later at Roosevelt Hospital. He was seventeen years of age, and was the son of Captain J. C. Summers, the well-known writer upon yachting matters.

Born.

MITCHELL.—To Mr. and Mrs. Julian Mitchell (Bessie Clayton), on Aug. 6, a son.

STEWART.—A daughter to Mr. and Mrs. Grant Stewart (Kate Oesterle), on Aug. 5.

Married.

ARMIN—ELDRIDGE.—Walter Armin and Caroline Eldridge at Jackson, Tenn., July 31.

BOARDMAN—MAHER.—W. M. Boardman and Bessye Maher, in Chicago, Ill., on Aug. 1.

HANVARR—STARR.—W. Hanvarr and Stella Starr, in Liverpool, England, on July 21.

HOLLINGSHEAD—HITCHCOCK.—Roy Hollingshead to Nellie C. Hitchcock, at Oconomowoc, Wis., on Aug. 7.

Died.

CLIFTON.—Belle Clifton (Mrs. Belle Dearin), at Middletown, N. Y., on Aug. 9.

HOAFFER.—Philip J. Hoaffer, at Yorktown, Ind., Aug. 7, aged 83 years.

ROSE.—Byron Rose, at Bridgeport, Conn., Aug. 8, of heart disease, aged 55 years.

PRESTON.—Mildred C. Preston, at Oneida, N. Y., July 31, of consumption, aged 21 years.

SIDMAN.—Arthur C. Sidman, at Higgin's Beach, Me., on Aug. 12, aged 38 years.

SUMMERS.—Victor Summers, in New York city, Aug. 10, aged 17 years.

GOSSIP.

Herman Lind arrived in New York from London on Saturday.

Mrs. T. C. Hamilton has entirely recovered from the injuries that she sustained in a railway accident last season.

Effie Ellsler will play Priscilla in The Wooing of Priscilla this season.

Rehearsals of Are You a Mason began yesterday (Monday), under the direction of Leo Ditrichstein, who has just returned from a long vacation at Manhattan Beach. Are You a Mason will open at the Garrick Theatre on Aug. 19.

The Howard-Dorset Dramatic and Vaudeville company presented at Sioux City, Ia., on Aug. 1, 2 and 3, a play entitled A Social Outcast, that is said to be an adaptation of 'Way Down East.

Mr. and Mrs. Harry Corson Clarke will return to town, after nearly a year's absence in the West, this (Tuesday) morning.

Mary Bankson, not having sufficiently recovered from her three years' illness, will not attempt to travel with her husband this season, as they had planned, but will remain in California, where she hopes to be fully restored to health.

Leon Victor, press representative of the Valley Opera company, at Syracuse, returned to town last evening. Mr. Victor states that the company and productions have been successful, both artistically and pecuniarily. Grace Hazard, the soubrette, left the company last week. Boccaccio was the last bill, and this week Martha is the bill, with Laura Moore as Lady Harriet. The company will close its season in four weeks.

Beatrice Fairfax, who is to support Richard Mansfield this season, will sail from England on the *Servia* Aug. 20 for New York.

Early in November Mrs. James Brown Potter will produce in London a new play by Charles Bradley and Edward Paulton entitled The Mills of the Gods.

E. H. Sothern began rehearsals of Lawrence Irving's play, Richard Lovelace, yesterday (Monday) at the Garden Theatre. Cecilia Loftus, who is to be Mr. Sothern's leading woman in the production, arrived from England on the *Umbria* last Saturday.

Mr. and Mrs. Richard Carl are passengers from England on the *Oceanic*, due to arrive at this port on Wednesday.

Helen Grantly, late a member of Stuart Robson's company, has been engaged by Delcher and Brennan as leading woman in their revival of The Taming of the Shrew, of which attraction Charles B. Hanford will be the star. Marie Drafnah has also been engaged to play the role of Bianca in the production.

Justin McCarthy sailed for America last Saturday on the *Lucania* for a brief business visit in this city.

Frank Worthing, who, as usual, spent the Summer at his home in Scotland, returned to New York on the *Umbria* last Saturday.

Myron B. Rice has secured Mark E. Swan's latest comedy, Whose Baby Are You, and will send it on the road this season.

Mabel Morrison, daughter of Lewis Morrison, who is summering at Asbury Park, took an overdose of nux vomica by mistake last Wednesday and narrowly escaped fatal consequences. A physician was promptly summoned and within the day brought Miss Morrison out of danger.

Blanche Walsh and Maude Feely are to be co-stars this season, it is said, in a production of Romeo and Juliet.

Isadore Rush has been engaged to play Lady Holyrood in one of the Florodora road companies this season.

The new Boer play by Paul M. Potter, in which Louis Mann and Clara Lipman will appear this season, will likely be called The Red Kloof—which, being interpreted, is The Red Gorge.

Marcella Sembrich has canceled an engagement at Warsaw in order to sail for America on Sept. 19. She will sing fifty-two performances with the Maurice Grau Opera company, and will also give six recitals, principally in this city, under her own direction.

Marion Watts, who was rescued from drowning at Bath Beach on Aug. 3, was prostrated by the shock and has gone to Canada to recuperate and to visit her brother, E. L. Watts, of Dalhousie, N. B. She will return to her home in New York in September.

Alice Knowland will begin a starring tour about Oct. 1 in a play of which she is the author entitled The Mortal Mind, dealing with Christian science.

Stella M. Henderson and a company of amateurs, including A. L. Lewis, Edna Ludlow, Emma Weninger, Rosie Huth, Frank Wilbur, W. Russell, C. A. Rosenberg, Victor Allen, Richard H. Davis, and Arthur King, presented Because I Love You at the Grand Opera House, New Orleans, La., Saturday evening, August 3. The performance was a success. Arthur King had the direction of the stage. Stella M. Henderson is a well-known Southern amateur, and in addition to the present play, has taken part in entertainments for various charities since she was five years of age.

A rumor was afloat yesterday that James K. Hackett will yet win in his race with William Faversham, in the matter of the rival Don Cæsar plays, by producing Don Cæsar's Return at Wallack's Theatre on next Saturday night. Mr. Faversham's Don Cæsar will therefore be obliged to enter the theatrical fray after the Don Cæsar of Mr. Hackett has won first honors.

Dorrington Kendal, son of Mr. and Mrs. Kendal, who recently was a member of one of the Proctor stock companies, made his first appearance as an actor-manager last Saturday night. He presented at the Tarrytown Theatre the one-act play, entitled The Queen's Messenger, and a little play called Knickerbockers. In his production he was supported by Margaret Wycherley, well known as a talented actress. Unfortunately the audience was ludicrously small. The players saw a joke in playing before a dozen people and they acted with such good-natured enthusiasm that the premiere was a great success in every way except pecuniarily.

May E. Abbey has been very ill at the Packer House, but is reported to be better.

Barney Gilmore and the Kidnapped in New York company are to conduct rehearsals in the heart of the Alleghany Mountains, commencing Aug. 29. The retreat selected is certainly an odd one, as is the fact that all the members of the company are to be the guests of Mr. Gilmore during the rehearsal period.

Clayton Legge arrived last week on the *Kaiserin Maria Theresa* from Europe.

Carol Birdsall, who saved the life of little Beatrice Johns at Galveston during the time of the terrible tidal wave, has been requested by the father of the child, the artist, Vincent Johns, to sit for a portrait as an appreciation of her bravery.

Mr. and Mrs. Robert Rogers (Louise Macintosh) returned from their Summer vacation yesterday and are in the city.

Frank Mostyn Kelly, the actor-artist, many of whose sketches have appeared in The Mirror, and Patti Rosa, the talented daughter of the late Patti Rosa, have just announced their engagement.

Fanchon Campbell signed last week for her third season with Liebler and Company.

The Clayton Sisters have been re-engaged for the Eight Bells company this season.

Rehearsals of Don't Tell my Wife will begin at Detroit, Mich., on Aug. 26.

Matthew White, dramatic editor of *Munsey's Magazine*, returned last Tuesday from a three months' visit in London.

Ethelyn Hoyt and Jean Chamblin returned yesterday from Europe. They spent several weeks in London, where they met most of the notabilities of the professional world, and they made a pilgrimage to Stratford.

Memphis, Tenn., B. P. O. Elks Lodge gave a thoroughly enjoyable frolic and concert at East End Park, Memphis, Tenn., Aug. 7. The feature of the musical programme was the fine singing of Grace Van Studdiford. Al. Fremont, who is summering there, also assisted in the entertainment.

LETTERS TO THE EDITOR.

American Actors in Canada.

Montreal, Aug. 10, 1901.

To the Editor of The Dramatic Mirror:

Sir.—Basing the statement on an experience of ten or twelve years, most of which have been spent in direct contact with theatrical people, I find that, speaking generally, the American Thespian has a heartfelt and long-standing grievance against the Canadian press and public. The complaint is that the theatregoers north of the boundary line are cold, unsympathetic and very backward in giving a "hand." "Why is it," player after player has asked me, "that the Canadian audiences are so hard to move?" or, "Good Lord! it's hard work playing against that chilly atmosphere!" and more to the same effect. Yet I have seen the same audiences madly applaud Irving, Mrs. Fiske, Hare, Mansfield, Bernhardt, Sothern, Barrymore, Felix Morris, and others of the first class, who are invariably surrounded with adequate support.

But the Montreal theatregoers will "not stand" for the cheap "stars" that attain notoriety through cheap methods in the United States. The public aren't educated to it. The fact that Miss Rapid Twinkler has been exploited for a column or a page in the leading "yellow" to the south of us doesn't "cut any ice" in this northern clime. Chilly things are good for a "big head;" and I've had ocular demonstration of the fact over and over again in viewing theatrical performances in this city. Then, again, the newspapers (according to the actors and actorines) are singularly unsympathetic. The press agent shakes the dust of Canada off his feet most viciously. He devoted all his energy to booming the "star," seeking to intrench her, or his, artistic virtues behind a bulwark of most formidable and eulogistic adjectives. And on the day after the first performance he was pained to read in the coldest of cold print some plain truths which made him tired. It may be that his "star" individually did well, but it generally turned out that the rest of the company got what they deserved.

Apropos of this, I have heard people with a "Daown East" accent suggesting the State of Maine trying to play the part of an English gentleman or lady in a manner that would lead one to grossly violate prohibition laws. But why specify at length; these No. 2 companies—these companies with a "star"—are fearfully and wonderfully made. But they want the No. 1 price. They get it, but the audience and the press "take it out of their hide."

Canada may not loom large in the eyes of the average American theatrical promoter, but the people are intelligent, well educated and good judges of what is best on the stage. And they want it and are willing to pay for it. When they do get it, which is seldom, they are appreciative; but when they don't—well, they are chilly.

Do you blame them? M. A. B.

Belle Clifton's Mother in Want.

380 Van Siclen Avenue,
Brooklyn, N. Y., Aug. 8, 1901.

To the Editor of The Dramatic Mirror:

Sir.—Belle Clifton Dearin's mother is prostrated by the death of her daughter. Mrs. M. L. Lyon (the mother) is very grateful to the Actors' Fund for all it has done for her daughter, and while she was well cared for the poor mother has had a hard struggle, as the sickness of her daughter robbed her of her sole support. Since the daughter's illness I have taken deep interest in the mother's case, and through the help of many professional sisters have been able to help Mrs. Lyon quite a deal.

A few weeks ago, through the kindness of Mrs. Ezra Kendall, I received a sum of money, and as Mrs. Lyon came to receive it she met with an accident by falling in the street and hurting her hand, disabling her so that she will not be able to sew for some time to come. I am now trying to raise a sum of money to place the poor mother (she is in her seventieth year) at ease a little while she is entirely alone and will have to depend upon what can be done for her through the kindness of friends. If you will make the facts known it may be the means of bringing some help to a most worthy cause.

Respectfully,
Louise De Luisi.

About the Crops.

Fremont, Neb., Aug. 6, 1901.

To the Editor of The Dramatic Mirror:

Sir.—I note an article in The Mirror of Aug. 3 by Della Pringle which I fear may work an injury to managers contemplating booking this territory. The corn fields in Iowa and Nebraska will yield a one-third crop. This report is from a grain company operating upward of two hundred grain elevators in the States named. The oats crop in Iowa and Nebraska is equal to last season's, while the wheat crop in Nebraska this season is reported to be the best in the history of the State. The hay crop is very good in Nebraska except in the southern tier of counties, and thousands of tons of this Nebraska product is already contracted for to Kansas City parties at a very high figure. Potatoes are good in quality and yielding an average crop in Nebraska, selling at 80 cents per bushel. The number of bushels and prices considered, the farmers in the localities mentioned are faring very well. The recent rains and dewy nights are still more encouraging to the late corn crop, and business is good.

Yours very truly,
A. A. Nebbeas,
Booking Love's Theatre.

BROOKLYN SUMMER STAGE.

Saturday, Aug. 10.

The Coney Island places of amusement have had a wide range of temperature to contend against the current week. From bleak, chilling airs to torrid heat have followed in quick succession to the disadvantage of all concerned.

The most satisfactory results of the present season at Manhattan Beach were reached in the coming of Manager Savage's Castle Square contingent, who began their term with The Mikado. But few, if any, productions of that favorite work of Gilbert and Sullivan's have been of a grade superior to that in question. Rarely has Brooklyn been afforded so satisfactory a presentation of this popular opera. The mounting, ensemble, and orchestra proved all that could be desired, while the Yum Yum of Adelaide Norwood, William Broderick's Pooh Bah, and Maude Lambert's majestic Katisha, were each of equal excellence. Digby Bell, a special engagement for Koko, added a finish to the performance that means much to his host of admirers. The first act was given with a strict adherence to the text and all of its traditions, but with the concluding portion of the opera, Messrs. Ranney and Goff, in conjunction with Mr. Bell, cut loose and delved into burlesque, the fun being of a pace that was fast and furious, to the great satisfaction of the majority present. For next Monday, H. M. S. Pinafore is the underline, several names of pronounced strength being added to make an ideal presentation. Beginning Aug. 19, Jefferson De Angelis and A Royal Rogue commence a fortnight that is to include Labor Day, which holiday it is now said will mark the end of the season.

Manager William T. Grover's eighth week of his third season at the Brighton Beach Music Hall proved a continuance of the well selected programmes that have made that resort notable under his direction, and established a patronage for it that remains a marvel to all interested in amusements. Lillian Burkhart scored again in Jessie's Jack and Jerry, which duplicated its success of the late Spring, when seen at Hyde and Behman's. Billy Clifford proved an apt entertainer, and though working alone, and without the assistance of his late gifted partner, he held the close attention of his auditors, and when those few of the now crude spots are replaced with the new material that he is at work upon, Mr. Clifford can safely assert himself in monologue with the best of them. The Clover Trio, an unusual combination of excellence marred by gaucheries of taste that often militated against the success that should otherwise have been complete, sang with pleasing effect "Beyond the Gates of Paradise," "The Songs We Love," and "Good Night." George Thatcher caught laughs innumerable, being one of the old timers that keeps abreast of the times; but if Mr. Thatcher would refrain from his tendency to get near the border line, his laughs would come full as frequent with less danger of offending even those who are not prone to prudeness. Smith and Cook, another joining of old partner to new assistant, ran along in the cut and dried routine that has proven a money winner to the participants for these many seasons. Loris and Altena, though rather inappropriately garbed, demonstrated their skill in rifle shooting. Slafer's Marine Band, which is also a big drawing card in the afternoon and evening concerts at the Hotel Brighton, gave its customary three selections at the opening of the vaudeville bill to generous applause. The special names announced for next Monday include Grapewin and Chance, Alice Lewis, Smith and Campbell, Louise Brehany, Mrs. and Mr. Sidney Drew, also Montgomery and Stone.

The Pan-American Girl ambles on at Bergen Beach at a gait that is pleasing to the public and profitable to the management. Percy Williams is doing so much to his recent acquisition, the floating theatre Columbia, that it is not yet in readiness for use, and the changes of place and policy announced a fortnight since are held in abeyance.

The final exhibitions of fire works in the Pain enclosure at Manhattan Beach are being added to with special pyrotechnic displays and turns by especially engaged performers whose acts do not lose when viewed at a distance.

The new season may start in locally at the Star, as there is a likelihood that Manager William L. Bissell's house will open its doors on Aug. 19, a week earlier than first intended. A decision will be arrived at Monday, it hinging largely on weather conditions.

The Columbia when reopened, it is said, will appear almost like a new house. The entire color scheme has been changed, and other improvements, being needed, have been made. With the exception of a new lobby floor in 1897, their has been virtually no money spent on the place since it was opened on March 7, 1892, except the outlay for fire escapes put up in 1900, concerning the building of which an interesting fact is alleged. The erection was postponed season after season, until one of the powers under the borough government took umbrage, so it is said, at the brusqueness and incivility of one of the Columbia officials, when forwith went the edict that fire escapes must be attached to the theatre without further delay.

The tenants in the three buildings at the northwest corner of Willoughby and Pearl Streets, recently purchased by a successful burlesque manager, have received notice to give immediate possession. It is said that building operations on the projected new theatre will begin in short order. The old edifice will be rased, as the present building law is too strict to permit of any attempt to alter dwellings over for theatre use.

Justand Fair.

MATTERS OF FACT.

Harry Webber, comedian, is booking his comedy, Nip and Tuck. A new printing outfit will be produced, a new set of scenery is painting, and a good acting company is being engaged. The tour will begin in October, the company going direct to Canada, where the play is popular, thence West over the Dickson, Talbott, Crawford and other large circuits.

Lee Daniel's performance of the Corsican in Forget Me Not, at Midland Beach, S. I., last week called forth much favorable comment.

M. Armbruster and Sons, the scenic artists, are very busy just at present. They have recently completed two new drop curtains for the Valentine Theatre at Toledo, as well as two for the Great Southern, Columbus, O. They are also building productions of King John and Coriolanus for R. D. MacLean and Richard III and Richelieu for Robert B. Mantell.

Owing to the success of the Packard Stock company at Midland Beach, S. I., performances will be continued for another week. Jeffreys Lewis is the principal member of a good company.

Hermann the Great opened in Chicago Sunday to the largest business in the history of the Great Northern Theatre.

Edward Warren and Marguerite Hammond, who starred jointly in Cowslip Farm last season, have arrived in New York after their Summer vacation. They are seeking a congenial joint engagement. Mr. Warren's record as a comedian with Rhea, Fanny Davenport, Arthur Rehan and other standard attractions is well known.

M. W. Taylor, manager of the Camden, N. J., and Wilmington, Del., theatres, announces that both of his houses will open this month—the Wilmington house on Aug. 22 with Al. W. Martin's Uncle Tom's Cabin, and the Camden Theatre on Aug. 31 with Chas. Callahan's Pennsylvania. Both theatres have been thoroughly renovated and stocked with new scenery and stage furniture. Mr. Taylor plays companies three days at each house, giving attractions a week with but a thirty-mile jump. The time is nearly booked solid. All the larger melodramas and farce-comedies have been booked.

The Grace Rentfrow company have just concluded a very successful engagement of ten weeks at Highland Park, Jackson, Tenn., and are now reorganizing and rehearsing for the coming season. Mr. and Mrs. Walter Armin have been engaged for the season.

Managers Spitz and Nathanson call the attention of attraction managers playing the Empire or the New Park Theatre, Providence, R. I., to a clause in their contracts regarding the playing of adjacent towns.

A competent vaudeville stage-manager is wanted immediately at the Grand Opera House, Philadelphia.

There is open time at the Lowell Opera House, Lowell, Mass., from Sept. 9 to Oct. 15.

Cooke and Clinton, rifle experts, will be seen the coming season in a melodrama by Theodore Kremer, entitled The Fatal Shot. Walter Loftus, 11 West Eighth Street, New York, is booking the attraction.

The theatre at Caldwell, O., wants attractions for season of 1901-1902. J. Henry Friedman is the manager.

Elizabeth Whitney is at liberty for an advance position. She may be addressed care of this office.

A repertoire company is wanted at Huntington, Ind., for fair week, Sept. 16. Address J. M. Harter at Wabash, Ind.

After Sept. 1 Etta Stetson, prima donna soprano, will be at liberty for opera or musical comedy. She may be addressed care this office.

Florence Deane invites offers for leading or heavy roles.

Henriette Browne, at present the leading woman of the McCullum's Theatre Stock company, is referred to in the Portland *Evening Express* as "the cleverest leading woman seen in Summer stock in Portland in years."

Frank Yunker is at liberty as agent, business-manager or treasurer. His home address is Randolph, Wis., and he refers interested parties to H. A. D'Arcy, care of the Seer Print.

George S. Fell is at liberty as manager or advance, and his address during August is Narragansett Pier, R. I.

H. A. Davis, manager of the Nashua Theatre, Nashua, N. H., desires attraction managers to note that he has fair week, Sept. 2, 3 and 4, and weeks of Jan. 13, 20, 27 open.

The Universal Electric Stage Lighting Company, located at 1393-95 Broadway and 129 West Thirty-eighth Street, New York city, are prepared to offer the highest standard of electric work for all parts of the theatre.

A leading man for King Charles II and a heavy man for Don Jose are wanted by Edwin Rostell for his Don Cæsar de Bazan company. Communications should be addressed to 266 West Forty-third Street, New York.

The Frank Davidson company will open its season Aug. 17 at Cuyahoga Falls, Ohio. The engagements for this attraction include Alice Lee, Maud Norwood, Jessie Richmond, Inez West, Howard Hopper, Carl Cook, J. R. Mackey, Billy Norwood, Charles L. Lane, and Emmett Littleton.

Dan P. Byrne, manager of the Grand Opera House at Carbondale, Pa., is in the city booking attractions for the season. The theatre has been remodeled, and a new grand entrance has been added. The outlook for the season, which opens with Pudd'nhead Wilson, is the brightest in years.

Barney Gerard and Adolfo Pierra have just completed a comedy-drama in five acts, entitled A Romance of Gettysburg, which deals with happenings at the outbreak of the Battle of Gettysburg. These authors have also completed a five-act melodrama, The Mighty Hand, the scenes of which are laid in France, period 1870. Mr. Gerard has also written the words of a ballad, entitled "One's Love Changes As Years Roll By."

James Kyrle MacCurdy, for the past two seasons identified with the leading part in A Guilty Mother, has retired from the Albany Stock company and will entertain offers for next season.

Thomas J. Myers will go in advance of At the Old Cross Roads, Arthur C. Alston remaining with the book. Rehearsals started Aug. 8, and the season will open in Holyoke, Mass., Aug. 29.

Edwin Gordon Lawrence has several pupils who have completed their studies in the art of acting and expression, and whom he would like to place with reputable managers.

Wilfred Lucas has not signed with From Scotland Yard as stated last week.

Rehearsals for Hart and Callahan's Pennsylvania will commence Aug. 23.

Edgar L. Davenport returned to the city yesterday, after a short vacation at Yarmouth. He has not yet signed for this season.

Elmer Walter's A Thoroughbred Tramp broke records at the Bijou Theatre, Chicago, last Sunday.

Rosa Cooke, character woman, has recovered from a severe attack of rheumatism and is now ready for engagement.

Manager J. P. Howe, of the Seattle Theatre, Seattle, Wash., is going to place a thoroughly first-class stock company into his house for the season. He wants to hear from an organized company, or will join manager or reliable star in organizing. The Seattle is one of the handsomest theatres in the far West, and has a large clientele of the best citizens of Seattle.

Clarence M. Brune will hereafter look after Howard Kyle's business interests in Nathan Hale, in which play Mr. Kyle will continue to play the coming season.

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Puts new life, new ambition and new energy into a debilitated system. Restores the appetite, strengthens the nerves and induces refreshing sleep.

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CONN.—GREENWICH.

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WANTED—A strong attraction for latter part of August.

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Reasonable professional rates. Highly endorsed. Suit of rooms, private bath, $1 to $2 per day.
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THEATRES AND ROOF-GARDENS.

Tony Pastor's.

Tony Pastor will appear for the first time this season and will introduce a budget of new songs and parodies. The others are Crimmins and Gore in Like Mother Used to Make, Williams and Adams, the Three Shamrocks, Gordon, Vidocq and Perry in Two Strings to Her Beau, Joe and Nellie Doner, Miss Norton, Jean Cowgill, assisted by Charles Harold, in The Girl Next Door; John E. Cain, assisted by Blanche Newcombe, Fred Bulla and Lillie Raymond, in The New Boy; Ross and Porter, Professor Maccann, the Brooks Brothers, Mr. and Mrs. Harry S. Bartlett, Osten's Royal Vienna Marionettes, and the vitagraph.

Keith's Union Square.

The feature is Lillian Burkhart and company in the comedietta Kitty Clive, Actress, by F. Frankfort Moore, novelist. Other numbers on the bill are W. C. Fields, the Fraser Troupe, James Richmond Glenroy, Bush and Gordon, Meakin and Rapier, Bertie Fowler, the De Muths, Morrell and Evans, and the biograph.

Proctor's Fifth Avenue.

Incog has been selected by Manager F. F. Proctor for presentation this week by a section of the stock company. It is preceded by the pastoral curtain-raiser Meadow Sweet, and vaudeville numbers make the entertainment continuous. In the variety list are the Alabama Comedy Four, Al. C. Davis, Leyton and Bennett, Percy Walling, Billy Gibson, and the kalatechnoscope.

Cherry Blossom Grove.

McIntyre and Heath are additions. Otherwise last week's bill is held over, practically intact, Fun on the Beach being the number that takes up the most room on the programme. Other features are Ernest Hogan, Professor Macart's baboon, dog and monkey comedians, Hickey and Nelson, the Four Luken Brothers, Norma Whalley, William Gould and company, Mlle. Lotty, Madge Fox, Anderson Sisters, Les Belles Cascadeuses, McIntyre and Heath, and Marwig's ballet.

Paradise Gardens.

The Svengalis are retained as the headline. Newcomers are the Parros Brothers, Newell and Shevette, Mons. Kelter, and Berol and Berol. Holdovers are Karny's myriophon, Todd Judge Family, Stuart, Sparrow, Parker's dogs, Eleanor Falk, Johnson and Dean, the Gainsborough Octette, and the Yoscarys.

Floating Roof-Garden.

Large crowds enjoyed the evening sail on the steamer *Grand Republic* last week. The vaudeville entertainment on board showed Frank and Don, Marjorie Maxwell, James F. Sullivan, the Sisters Lynn, Lillian M. Tyce, and Frank Manning.

LAST WEEK'S BILLS.

Tony Pastor's.—Bert Howard and Leona Bland led the line in their latest sketch, A Strange Boy, which has been reviewed before. It went better than it did aforetime and seemed to please the audience, although it is as yet an uneven and rather inconsequential act. There is no apparent reason why Mr. Howard should seek to inject so much of the "silly kid" business into his end of the sketch, for his part should be funnier if his discomfiture in small boys' clothes were to be emphasized by using more of his own grown-up style. This, too, would fit better with his always fine piano specialty, during which, as now worked, it must be confessed that he gets occasionally out of character. Miss Bland, as usual, was pretty, dainty and effective in both her roles. A new spectacular dance was put forth by Fassi and was considerately explained by a lengthy "argument" in the playbill. If this course had not been adopted it is quite certain that no one could have guessed what was going on, and probably no one would have cared much. Fassi is not a good dancer, lacking in grace, facility and picturesqueness, and her opening effort, "The Bicycle Dance," narrowly escaped the point of the ludicrous. It was shown with outdoor wings and a backcloth that looked like the field of Wagram in L'Aiglon. In this environment came along certain ungraceful evolutions, thus described in the programme: "Storm arises, thunder, lightning, rain, a crash is heard in the distance, a wheelman has met with an accident; in pantomime she brings him to a place to rest and aids him to recover; he bids her farewell and departs; then a beautiful rainbow appears, followed by sunshine, ending the dance as our cyclist races off." All this went pretty much as do the familiar "descriptive" pieces of music which comprise a series of clamorous sounds that no one could distinguish but for explanatory lines in the programmes. Aside from her more or less commonplace dancing, Fassi was handicapped by an array of crude light effects, which helped not at all. Then she had a Chinese dance, accompanied by a Celestial band. This was good enough in its Oriental way and was nicely set. A "Cupid dance" and a "silver dance" followed, with fair results. The act would be improved by the complete omission of its opening feature. The World's Comedy Four got away with their accustomed share of favor, and once more proved themselves capital singers hampered by a weak allotment of humor. James Richmond Glenroy chatted good naturedly with the people, and guyed the pianist in his old, ever popular fashion, even the eldest of his gags seeming to be endowed with the bloom of youth. Some of his alleged epitaphs are amusing still, e'en though they have been heard these many years, and his observations about a rearrangement of New York in order to place the inhabitants in the streets where they rightfully belong—the dead folk in Dey Street, the young girls in Maiden Lane, the old maids in Marion Street, etc.—is truly clever and made a large sized hit. Charles B. Ward, who sings very much better than once he did, scored well in his East Side songs. John and Bertha Gleeson were big favorites in their neat, pretty dancing specialty, which is a steady delight and is beautifully worked. Nelson and Milledge, after a few weeks' absence, again presented their insanely comical act, Glass Put In, and won out as they always do. Nelson's acting in this bit improves with age, and makes one wish to see him in something more worthy of his evident ability as a comedian. Raymond and Caverly dealt out their selection of Dutch comedy material long since used and discarded by the Rogers Brothers. They use it well, however, and, old as it is, it pleased the patrons immensely. Others in the list were Russell and Buckley, Mitchell and Marron, the Huested Sisters, Clayton and Deshon, Frank and Ida Williams, Ricton, and the vitagraph. First-rate business.

Keith's Union Square.—Fred Hallen and Mollie Fuller presented their tried and true act, My Wife's Hero, deferring the production of the announced new sketch until this week in Boston, owing to an accident to Hallen which prevented him from doing a dance necessary to the new piece. The old one scored its accustomed success, both members of the team being heartily applauded, and their truly clever assistant making a real hit by his excellent pantomime. Morie, a European juggler, made a fair impression in a lot of chiefly conventional tricks done in a way just a bit too clumsily. He is a rather heavily built fellow and seems to lack the grace and ease that helps many tricks to be effective. Zanelle and Vernon scored a big hit in their fine bar act, which offers much good comedy and gives one of them a chance to show a very commendable approach to the inimitable pantomime of the late George Caron. Swift and Huber were applauded for their excellent musical comedy work, another act that is full of sound humor and cannot fail to please the people. The Dillon Brothers sang parodies in their able manner, and might only have been better liked if they had left out the parody upon a sacred song, an unnecessary thing and one that is not in good taste at the best. Grant and Grant contributed their capital song and dance act. Barr and Evans won their usual share of the favor in the insanely funny turn that has served them well and long. Fred Hurd offered his deft and clever conjuring, and the others were Naomi Ethardo, Rice and Cady, Riley and Hughes, the MacMahons, the biograph, and the stereopticon. Good business.

Proctor's Fifth Avenue.—A section of the Proctor Stock company revived Our Flat and put on The Game of Three, both of which performances are discussed in another column. In the vaudeville department all hats must be taken off to C. G. Adams, who gave what may be said, without reservation or doubt, to have been the very worst monologue ever offered on any stage. It is impossible to conceive anything worse, anything more utterly stupid, offensive and vulgar. The employment of such an inexcusable turn is an affront to an audience, and the sufferance of some of the lines and expressions used by this performer suggests only that none of the gentlemen associated with the management of the house can have heard the act. Only two or three clever remarks were made by Adams, and these, filched from Ezra Kendall's copyrighted material, fell perfectly flat, for the manner of their telling was a thousand miles from Kendall's. A few people laughed occasionally, in derision probably, and upon such outbreaks the performer felt constrained to make the old worn out appeal for more laughs. A better act, although scarcely less of a bore, was an antiquated Irish song and talk specialty by John Walsh, who has a fair voice but a shabby appearance, and a lot of archaic introductory matter. Others were Margaret E. Lee, Curtis and Adams, the kalatechnoscope, and the travel views. Good business.

Cherry Blossom Grove.—Fred Macart's wondrous clever baboon, dog and monkey circus was the chief new attraction, and it made an immense success. The sagacity of Macart's animals passeth understanding, and their evident enjoyment of the proceedings is one of the pleasantest features of their work. There is a baboon clown, a baboon groom, a baboon cyclist, somersault monkeys, jockey monkeys, a skirt dancing dog, an acrobatic dog, a "cooche-cooche" dog, a bucking broncho dog, and a company of dog actors who offer a realistic sensational drama that is as highly amusing as it certainly is astounding in intelligence. The infinite patience and skill that must have been expended upon these dumb brutes in teaching them their various baffling stunts are deserving of unlimited admiration, and the enthusiastic applause that greeted the act testified to the people's appreciation of this fact. It is by long odds the best animal act yet seen at the New York Roof, and it pleases all sorts and conditions of men, women and children. Torcat went well as usual in his distinctively foreign grotesque act. Torcat makes a few uncommonly quick changes, and there is a rumor abroad that Torcat is really not merely one, but two men, which statement, if true, handily accounts for some of his lightning shifts. Fun on the Beach, an extraordinary collection of moth-eaten humor and prehistoric business, was again dispensed by Harry Bulger, Tim Cronin, Dan Collyer, Charles H. Prince, Will Archie, and other fearless persons who apparently have no dread of the wrath of man. May L. Bell repeated her genuine hit in her neat musical specialty, which is very clever in itself and suffers nothing by the fact that she is exceeding good to look upon. Johnny Johnson warbled "Love Me, Lize" in good style, and the others were the marvelous Four Luken Brothers, Madge Fox, the Andersons, the Five Nosses, Mlle. Lotty, Norma Whalley, Hickey and Nelson, Ernest Hogan, William Gould, and Les Belles Cascadeuses. Immense business.

Paradise Gardens.—Stuart, "the male Patti," returned after a successful foreign tour and made a considerable impression, although it must be said that his selections, especially the second, were quite unhappy and not in the least of a sort to appeal to the average patron. Stuart's falsetto is as good as any we have heard and perhaps is better controlled than any within remembrance, but it is far more effective when employed in songs that are more or less familiar and some that are tuneful at any rate. That he did not make a very much stronger impression was due solely to the fact that his selections were unwise and that his melodramatic business in one number, while artistic enough, bordered on the grotesque in view of the circumstances. Crawford and Stanley made a great big hit in their lively, spirited, gingery turn, which never misses fire. Mlle. Thais, a comely young woman, did a brief dance in Greek dress and went fairly well, although she danced like one who had not practiced the art for very many years. Parker's dogs came in to open the bill and got away with their regulation triumph. They are a clever lot of canines and one or two of them are excellent comedians. The Svengalis in their alleged hypnotic act held over and puzzled nearly every one, as before. The whisper is now that this mystic turn is worked by the aid of a "plant" of a dozen or more accessories in the audience and a thoughtfully arranged programme of procedure for the impersonator and the pianist on the stage. If this be a true explanation, it might be well for the manager of the act to employ persons of less composure for the final test, in which the impersonator on the stage makes up for a man apparently selected *ad lib.* from the audience by the man that strolls through the house. The persons thus selected last week showed no embarrassment and therefore opened the way to reasonable doubt. Besides, the act must cost the house something to supply orchestra seats for the "plant," if such there be. The other holdovers were the Gainsborough Octette, the Yoscarys, the Karseys, the Todd Judge Family, Eleanor Falk, Johnson and Dean, Sparrow, Mlle. Latina, and Satsuma. Capacity business.

OPENING OF THE SAYVILLE OPERA HOUSE.

Aug. 7 was a gala day at quaint old Sayville, N. Y., as it marked the opening of the Sayville Hose Company, No. 1, Opera House. The theatre was built and designed by I. W. Green, the local architect. It is one of the coziest and most complete buildings of the kind on Long Island. The architecture is of Queen Anne style and the exterior walls are of cement stucco. The interior finishing is of latest style of metal work, the decorations being in delicate tints of sea green and red, the effect being artistic and dainty. The seating capacity is over seven hundred. The theatre is lighted throughout with electricity. There are four complete sets of scenery built by P. J. McDonald and painted by Gates and Morange.

The opening bill was one of the finest ever presented on Long Island, including such names as Bessie Bonehill, George Fuller Golden, George W. Monroe, Seeley and West, Ryan and Richfield, Montgomery and Stone, John Le Clair, Amy Forsslund, Charles E. Bloomer, Mr. and Mrs. Frank L. Davis, and Al. Lawrence. Ben M. Jerome was musical director, assisted by John Fisher, of the Hyde and Behman forces. A remarkable feature was the fact that a majority of the participants are residents of Sayville, all volunteering their services. Miss Bonehill, an honorary member of the hose company, made a big hit by appearing in the uniform of a fireman and singing a song appropriate to the occasion. A very large audience was present, the company realizing over a thousand dollars by the performance.

Messrs. Golden, Bloomer, Stone, and Le Clair were made honorary members of the hose company at a spread given after the performance. Mr. Golden responded for his confreres in a happy manner. Greatest credit is due to Frank L. Davis for his work in directing the affair. Edward McWade acted as fly man, property man and grip.

RAILWAY CONCESSION IN ENGLAND.

According to the London *Music Hall* a most important concession has just been obtained from the railways through the efforts of the Music Hall Artists' Railway Association. Says the *Music Hall:* "The association has been fortunate enough to obtain a new concession from the principal railway companies. In future music hall artists, numbering not less than ten passengers, will be allowed a truck for their scenery, free of charge, on all railways having termini in London—that is, the London and Northwestern, Midland, Great Eastern, Great Northern, Great Central, Southeastern and Chatham, London, Brighton and South Coast, and London and Southwestern. The advantage of this concession will be apparent when it is mentioned that in the past 6d. a mile has been charged for a truck."

M'AVOY AND MAY DISAGREE.

Dan McAvoy and Jessie May, in private life Mr. and Mrs. Francis Peter Reairdon, were in court last week as an outcome of having separated last July. Mrs. Reairdon besought Judge Gildersleeve to prevent her husband from drawing any money out of the several banks in which they had deposited their earnings. These earnings, according to her story, were made under a business partnership that began when they were married, and she has brought an action for an accounting. Mr. Reairdon claims that there never was a business partnership between himself and his wife, and that she has bank accounts of her own. The justice reserved decision.

GREAT DAY FOR THE WHITE RATS.

The members of the White Rats and their guests, in number about eighty, had another outing on Sunday, and it was a great and glorious success, excelling in joyousness even the first outing of a few weeks before, which had set a pace of enjoyment hard to tie, let alone beating it. The New York division of the party assembled at the foot of Rector Street at 10 o'clock Sunday morning and took passage on the good ship *Sandy Hook* for Atlantic Highlands, whence they proceeded by railway to Highland Beach, which is a bit of the narrow strip of land known to fame as Sandy Hook, with the tumultuous Atlantic Ocean on one side of it and the picturesque Shrewsbury River on the other side. This afforded both surf and still water bathing for those who yearned to dip in the briny, and the majority spent the morning in the water, among them Big Chief George Fuller Golden, who has a pretty cottage at the beach and who met the party at the station. Others looked on from the cool pavilions, and still others strolled over the long, low, rakish bridge and interviewed the natives of Navesink Highlands, where they have the big lighthouse.

Soon after noonday every one adjourned to the Surf Hotel, where a fine repast was served at two long tables in a breeze swept pavilion, Big Chief Golden presiding at one table and Little Chief Montgomery at the other. Digestion was aided by songs and congenial talk, not to mention repeated, promptly squelched comedy efforts of Joseph Natus, George W. Monroe, and Hugh Mack to make speeches. Large numbers of cottagers and visitors gathered to enjoy the excellent singing. Just before the afterpiece in blew C. B. Nelson, Tom P. Morrissey, Frank Herbert, and Dan Gracey, who had sailed down from their Summer home at Fair Haven in their jaunty little yacht, the *May Anna Belle*.

When coffee and cigars were done with the Rat's anthem was sung, standing, and then the party moved upon the Big Chief's cottage, where they were royally entertained by Mr. and Mrs. Golden. A rest on the lawn and the broad piazzas was followed by a country dance in the spacious parlors, and a grand cake walk exhibition by John A. West and Ed Stone, with piano accompaniments by Fred Stone. Refreshments were then served, more songs were sung, and the guests departed by late afternoon train and boat for the metropolis, sorry enough to leave behind the good time and the cool breezes for the noise and heat of the city.

They came back to town on the *Sandy Hook*, and the passengers on the upper deck were treated to many songs, specialties and genial jokes, Peter Randall directing the vocalism, John Queen being chief soloist, and George Stewart earning much applause by successfully imitating every whistle of the passing steamers. When the wharf was reached the anthem and "Auld Lang Syne" were sung in parting, and one of the pleasantest affairs that ever happened anywhere was a thing of the past.

Among those at the outing were Mr. and Mrs. George Fuller Golden, Olive Fuller Golden, Mr. and Mrs. Al. Sennett, Mr. and Mrs. Mart M. Fuller, Frances Golden Fuller, Mr. and Mrs. Charles J. Nasmyth, Mr. and Mrs. C. C. Josselin, Mr. and Mrs. James P. Lee and daughters, Mr. and Mrs. Juan Caicedo, Mr. and Mrs. R. C. Mudge, Mr. and Mrs. John Russell, Mr. and Mrs. Joseph Natus, Mr. and Mrs. Phil McFarland, Mr. and Mrs. Fred Bulla, Mr. and Mrs. James Keough, Eva Mudge, Helen Kennelly, Lillie Staley, Gladys Arnold, Mattie Harris, Clara Mack, David Craig Montgomery, Fred Stone, Tom Nolan, Gerald Griffin, Ed Stone, Jerry Stone, Staley and Birbeck, John Russell, Jr., A. Bergamin, Ed Sandford, Junie McCree, John A. West, Paul Barnes, Harry Montgomery, Peter Randall, Jack McCormick, George W. Monroe, Harry W. Barton, Frank Lalor, John Queen, James H. Powers, Steve Lingard, George Taggart, George Stewart, John Stanley, George Silverberg, John Le Clair, Hugh Mack, Juan Caicedo, Jr., D. J. Tobin ("Tobey"), C. B. Nelson, Tom P. Morrissey, Frank Herbert, and Dan Gracey.

COON SONGS AS WORKS OF GENIUS.

M. Witmark and Sons, having secured some time since an injunction to prevent Alfred Baldwin Sloane from publishing his musical compositions through any firm other than themselves, under contract proved to have been made, brought proceedings recently to punish Mr. Sloane for alleged violation of injunction, there having been put forth by other publishers a coon song—yclept "My Evaline"—which, the plaintiffs affirmed, bore unmistakable earmarks of the defendant's fine rag-time hand. Mr. Sloane, however, declared that the particular ditty in point was not composed by himself, but by his wife.

So the matter came up before Justice Bischoff in the Supreme Court, and the learned judge straightway addressed himself to a recondite and exhaustive study of the occult concerns known familiarly as "coon songs" and "rag time." The plaintiffs, in seeking to establish their case and fix the responsibility upon Mr. Sloane, asserted that Mrs. Sloane could not have wrought the melody of "My Evaline," for, forsooth, she is unskilled in musical composition. This proposition appears to have rather let them out, for the sage justice, after due and thoughtful deliberation, handed down this able decision:

> According to the plaintiff's contention, Sloane is possessed of marked individuality, as the composer of rag-time or coon songs, and this particular song is claimed to be distinguished by characteristics peculiarly his own.
>
> Expert opinion upon the subject of uniformity in musical composition has been afforded by affidavits of well-known composers of light opera, and the weight of opinion seems to be that composers generally have their own characteristics, but that the coon song has an individuality of its own which obliterates the personality of genius. "My Evaline" is much the same as other coon songs so far as it is wrought in syncopated time, or rag-time, as this class of music is known to its students, and it is this rag-time which apparently makes the coon song.
>
> I think the probabilities are contrary to the contention that Mr. Sloane founded a new school of coon songs and that his individuality is indelibly impressed upon the composition "My Evaline." It is true that there is a repetition of the air in a different key succeeding the first refrain and that something of the kind is observable in earlier efforts of Mr. Sloane's, notably in the achievement, "If You Ain't Got No Money You Needn't Come Around," but this is no new conceit of composition and may as readily have been given expression by Mrs. Sloane as by her husband. There is some dispute as to whether Mrs. Sloane has enjoyed a musical education, but in view of the plaintiff's assertion that Mr. Sloane cannot read music the point is not important, for it appears that while coon

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

THE REFINED ENTERTAINERS,

MARSH AND SARTELLA

SINGERS, ECCENTRIC AND NOVELTY DANCERS.

Route: Week Aug. 19, Woolworth's Roof, Lancaster, Pa. " " 26, Seccaium Park, Galion, Ohio. " Sept. 1, Olentangy Park, Columbus, Ohio. " " 8, En route to San Francisco, Cal. | Week Sept. 15, ORPHEUM, San Francisco, Cal. " " 22, " " " " " " 29, " Los Angeles, Cal. " Oct. 6, " " " | Week Oct. 13, En Route to Omaha, Neb. " " 20, ORPHEUM, " " " " 27, " Kansas City, Mo. " Nov. 4, Olympic Theatre, Chicago, Ill. | Week Nov. 11, Haymarket Theatre, Chicago, Ill " " 18, Columbia " St. Louis, Mo. " " 25, Chicago Opera House, Chicago, Ill.

N. B.—To ST. R. R. CO'S.—Having decided to lay off the months of June, July and August, 1902, I will manage a Park on Salary or Percentage. I would like to hear from Responsible parties at once. Address me as above.

EDWARD MARSH.

London Illustrated Bits, July 6, 1901.—"EXCELLENT."

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Next season in WILL M. CRESSY'S Scenic Production,

THE CORAL STRAND.

CLARICE VANCE

"The Southern Singer."

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Have few open weeks in May, 1902.

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THE HEAD WAITERS (Ward and Vokes), PAT AND THE GENII (Tom Nawn and Co.), IN TRUST (Mr and Mrs. Kelcey), UNDER FIRE (Wright Huntington), PARLOR A (Eugene O'Rourke), THE UNEXPECTED (Davis and Macauley), A DEAL ON CHANGE (Lillian Burkhart), ALL IN THE FAMILY (May Edouin and Fred Edwards).

HAPPY FANNY FIELDS

Re-engaged at Tivoli and Oxford Eight Weeks.

She is in every sense the most comical and the best that America ever sent us.—*London Licensed Victualler.*

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MY TRADE MARK—ORIGINAL IDEAS, ARTISTICALLY EXECUTED.

Entertaining to the highest possible degree.—*N. Y. Clipper.*
Far better than the old timers.—*Bruce McDonald, N. Y. Morning Telegraph.*
The Stuttering Boy carried off the honors. . . . . An effective finish that is *certain to gain an encore.*—"*Chicot.*" Do you notice the frequency of the word "*Best.*"
P. S.—We don't Doo 3 a dai, nunn uv uss.—"Joe."

BERT HOWARD AND LEONA BLAND

In A STRANGE BOY. By Chas. Horwitz.

The Great Lafayette Show, Next Season.

Claude Claude **Thardo** | The Side Wheeler.

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J. W. STOVER, 520 Ashland Block, Chicago, Ill.

They have all played the Orpheum Circuit, but the original

JOSEPHINE GASSMAN

and her three Pickaninnies, after their first performance, were re-engaged for five more weeks in California in their new act, Mamma's China Twins. Open time commencing June 10th. Address all communications to CHUB. SULLIVAN, Orpheum, San Francisco.

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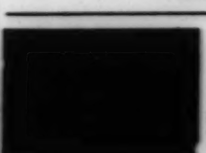
This week at Jamestown, N. Y., at Celeron Park, with Aug. 19, 26, Sept. 2, 9, 16 and 23 open. Grotesque and Acrobatic Comedy. *Watch BUSTER* and the Saxaphone, *and the Man with the Table.*

Charles Horwitz

(OF HORWITZ & BOWERS).

Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," for Gracie Emmett and Co.; "A Strange Boy," for Howard and Bland; Weston and Walters in "Her Beauty Doctor"; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "The Financial Question," for Beatrice Moreland; "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Hilda Thomas; "The New Minister," for Mack and Elliott; "An Amer. Duke," for Mr. and Mrs. Tony Farrell, and many others. For terms on sketches, monologues, etc., address CHARLES HORWITZ, Care Shapiro, Bernstein and Von Tilzer 45 West 28th St., N. Y.



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WHY WALKER REFORMED

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CAICEDO KING OF THE WIRE

Headliner for Theatres, Parks and Fairs. Address at once to his permanent address, 139 W. 17th St., or the White Rats of America, New York City.

songs may be composed in spite of musical training, the training is not an incident to an enduring success.

ROBERT GRAU IN THE FIELD AGAIN.

Robert Grau who only a few weeks ago was said to have retired permanently from the field of vaudeville management, has sprung another surprise upon an unsuspecting public. He is going into house management on a large scale, and promises within a few weeks to rank among the chiefest of our house managers, just as he was for so long first among the managers of individual attractions.

"When I saw the way things were between artists and managers," said Mr. Grau to a MIRROR man yesterday, "I realized that if I were to make any progress I would have to be up and moving. I turned over my agency to J. Paige Smith and I went into other things, among which the Wall Street talk was merely an incident. I merely entered the market when it was at its lowest and I will not say how I came out, but if my operations in the future will give any hint people may judge for themselves.

"I will open on Saturday the Grand Opera House, having the house on a long contract in conjunction with Mr. Hashim. On Sept. 2 I will open an indefinite season of big vaudeville at Harmanus Bleecker Hall, Albany. During the same month I will inaugurate a triple circuit in New England, having secured houses in Hartford, Bridgeport and New Haven. A most original policy will here be put in operation. I have taken also all the open weeks at the Howard Auditorium, Baltimore, and the best of the season after the holidays at the Duquesne Theatre, Pittsburg.

"My policy for the future is to be simply an endeavor to bring vaudeville back again to the condition in which I at least helped to place it once. As for the sort of bills that I shall offer, you have only to glance at the list already announced in Philadelphia for my opening of the Grand Opera House there on Saturday. That is a sample programme, and I think you will go a long way in these days before you'll find its equal."

PLANS FOR THE PROCTOR SEASON.

Provincial managers seem to find the F. F. Proctor Stock company a prolific source from which to draw leading members for their own stock companies. During the past few weeks several managers of out-of-town stock companies have been noticed as being frequent visitors to the Fifth Avenue. Subsequent offers to various members of the Proctor Stock disclosed the object of their visits. This seems to be an indirect tribute to the merits of the Proctor Stock, and is also a straw which shows that an engagement for minor roles with the Proctor forces often leads to a season's engagement in leading business with out-of-town stock organisations. The Proctor forces are, meanwhile, benefited by an addition of new members and new faces to patrons of the Fifth Avenue.

Manager Proctor is now organising three more stock companies to provide the amusement at his three New York theatres, which have been closed during the Summer, but which will soon reopen. This, as first printed in THE MIRROR several weeks ago, effectually silences the rumors that he contemplates a return to straight vaudeville with the beginning of the season. Neither the dramatic element nor vaudeville features will be entirely abandoned in the Proctor houses.

The present policy of presenting comedies with vaudeville features interlarded between acts will be continued, it is promised, throughout the season.

BILLY B. VAN'S BIRTHDAY.

There were great doings at the Court Square Theatre, Buffalo, on Aug. 3, when was celebrated, with fitting and impressive ceremonials, the thirty-first anniversary of the birth of Billy B. Van, who is the bright particular feature of the successful Summer production, The Devil's Daughter. During the last act Stage-Manager J. A. Marcus surprised the genial comedian by springing a pretty speech and presenting a beautiful thirty-second degree Masonic emblem as a gift from The Devil's Daughter company. Then Electrician Robinson, in behalf of the stage hands, came along and presented a handsomely engraved set of military brushes. The irrepressible Van was so overcome that he could hardly find words in which to express his gratitude and appreciation. And he was further confused when a perfect avalanche of more than 2,000 cut flowers were showered upon him from the flies. A supper followed at which Clarence Wilbur was master of ceremonies. Friends in front presented to the comedian a fine gold Elks' pin, members of the White Rats handed in a fifteen-pound cooked and stuffed turkey, Lenore White read some clever original verses, and toasts were proposed by members of the Fiddle-Dee-Dee, A Trip to Buffalo, and 'Way Down East companies. The White Rats' anthem was sung, and the festivities finished with a standing toast to the evening's hero, proposed by Sam Myers, of the Bohemian Burlesquers.

MORE ABOUT PROCTOR PLANS.

Manager F. F. Proctor's plans for the coming season are now complete. The earliest of his New York theatres to reopen will be the Twenty-third Street and the One Hundred and Twenty-fifth Street Theatre. These theatres will swing into line Saturday afternoon, while the Fifty-eighth Street Theatre will open on Aug. 31. There will be no change in the scale of prices nor in the present amusement plans.

General Manager J. Austin Fynes and Stage Director Frederic Bond have completed the organization of three additional stock companies. The branch of the stock to open the One Hundred and Twenty-fifth Street next Saturday will present Forbidden Fruit. The company at the Twenty-third Street on the same afternoon will present three one-act plays. This branch will open with Lincoln's Clemency, by Logan Paul; Gringoire, and A Woman's Won't. The company at the Fifty-eighth Street Theatre, a week later, will present A Fair Rebel. This company will also revive Joseph Arthur's Blue Jeans and Rosedale.

Meanwhile work upon Manager Proctor's new theatre in Newark is progressing rapidly, and it is confidently expected that it will be in readiness to be added to the Proctor circuit early in October.

A PINWHEEL PARTY.

Mr. and Mrs. William Robyns closed on Saturday a two weeks' engagement at the Iron Pier, Cape May, N. J. On the opening night of their second week a theatre party composed of ladies and gentlemen from principal cities, numbering sixty, attended the theatre in honor of Mrs. Robyns, who had read for them at a musicale the night before. In order to properly identify the members of the party the ladies wore pinwheels in their hair and the gentlemen carried pinwheels. To make the combination complete, when Mrs. Robyns appeared on the stage she carried a large pinwheel in her hand. The reception that she received was so enthusiastic that she was compelled to wait some time before she could proceed with her lines. Now, perhaps, a pinwheel fad is started.

POWERS AT THE RATS' OFFICE.

James H. Powers came in yesterday to take charge of the booking department of the White Rats at headquarters in this city, succeeding Milton Aborn, who had resigned in view of an engagement to stage Harry Davis' stock burlesque productions in Pittsburg. After Mr. Aborn had resigned and Mr. Powers had been engaged, Mr. Davis decided that the steel strike situation was such as to compel a postponement at least of the opening of his Pittsburg house. So Mr. Powers stepped in yesterday at the Rats' office to join with Mart Fuller in the booking end, and he found that a rushing business is being done, with every prospect of a rapid and large increase when the new season gets really started.

BOBBY GAYLOR, INVENTOR.

"Biff" Hall deposes and says that Bobby Gaylor is the inventor of a patented device for scratching matches. It is a bit of corrugated brass, which may be attached to the lower part of the vest by a sort of a safety pin arrangement. Mr. Gaylor presented one to a song and dance friend the other day, and told him to pin it on his clothes and scratch matches on it. The next day the man gave it back, saying that he had tried it but it hurt him when he sat down.

VAUDEVILLE JOTTINGS.

W. Hanvarr and Stella Starr, of the Sisters Lee, were married in Liverpool, England, on July 21.

Esmé Beringer will make her vaudeville debut at the London Palace on Sept. 2 in a duologue written for her by Egerton Castle, the novelist. Miss Beringer will have special opportunity to exploit her skill in fencing.

R. G. Knowles is going to tour England as a lecturer and contemplates a tour of this his native land as a lyceum entertainer on the Young Men's Christian Association circuit. Even as Marshall P. Wilder has forsaken this field for vaudeville, so Mr. Knowles means to desert the stage for the Y. M. C. A. platform.

Mr. and Mrs. Ned Monroe (Nellie Lawrence) are summering at their new home at Stony Brook, L. I. They are booked solid until Jan. 6.

Edmond Corbin and Katherine Bingham are spending a few days at Saratoga Springs.

Burton and Brooks are playing the Chicago Opera House for the fifth time within a year. They have a new song which promises to rival their famous "More Work for the Undertaker." They play the Columbia, St. Louis, next week.

Claudius and Corbin have given notice and will close with Primrose and Dockstader's Minstrels at New Haven, Conn., on Aug. 14.

The San Francisco *Bulletin* printed recently a fine portrait of Hugh Stanton along with a story telling how he deserved credit for being the first to introduce legitimate one-act plays in vaudeville. The record established is his presentation of A Happy Pair at Keith's Theatre, Philadelphia, on Aug. 13, 1895.

Mrs. Alice Houston Cody, former president of the Hamilton Club, of Chicago, and prominent in Republican politics, will soon make her appearance in vaudeville at the Chicago Masonic Temple. She will be a member of Preisch Operatic Quartette, including also Mrs. Ida Hemmi, J. Allen Preisch, and Mr. Damrell. They are going to sing the second act of Martha in costume.

A. L. Fanshawe has concluded a fourteen months' engagement with the Gormand and Ford Stock company, having been featured in his own play, The Country Postmaster. After a brief visit to Boston and New York with his wife, Coral Starr, late leading lady of the Lotta Peak Stock, Charlotte, N. C., he will enter vaudeville in Will M. Cressy's production, Coral Strand.

Bush and Gordon, European acrobats, have signed with Charles H. Yale for next season.

Frank Cushman, returned from London, opened his season in New Orleans on Aug. 4 and made a large success. He is singing seven songs and doing a monologue in costume. He is held over for this week, and perhaps for longer.

James W. Thompson and the McConnell Sisters closed a pleasant week at the Summer Theatre, Madison, Wis., and have departed for Chicago, whence they will go to Huensing Park, St. Joseph, Mo.

Pierce and Roslyn will play a return date at Electric Park, Kansas City, Mo., for two weeks.

Bonnie Maie gained popularity at Madison, Wis., recently by trying to steal a kiss from Lieutenant Hobson, who was at the Monona Lake Assembly.

Mr. and Mrs. Edward Esmonde are having built a complete new set of scenery for their fine act, The Soldier of Propville.

Fatmah Diard, who is resting at Hicksville, L. I., is rapidly booking her season in vaudeville. She will open next week at Cleveland as Leonora in Il Trovatore, and has an early date at Hyde and Behman's, Brooklyn.

At the instance of General Nelson A. Miles an appeal was made last week to the Pan-American Exposition folk in Buffalo with a view to having the Oriental dances on the "Pan's" midway measurably modified before the West Point cadets should see them this week. But the concessionaires declined to change the entertainment, contending, with some show of plausibility, that if the cadets couldn't stand the dances as danced they were at liberty to keep away.

The Bohemia Club, of St. James, L. I., gave their second performance at Manager Carleton E. Brewster's Carleton Opera House, Bay Shore, N. Y., on Aug. 7, to S. R. O. with many turned away. The notable bill included De Wolf Hopper, Charles Bigelow, Van Rensselaer Wheeler, Katie Seymour, Tom Lewis, John Kernell, R. J. Connelly, Richard Mullen, Bert and Sophie Leslie, Mrs. Tony Farrell, and Daily and Hilton.

Pat Chappell's negro company in A Rabbit's Foot, by Frank Dumont, will open on Oct. 7. John Gaddis is painting special scenery and the Eaves Costume Company will provide the costumes. The tour is booked for thirty-five weeks in the South. The staff: Pat Chappelle, owner; Colonel Charles A. Duures, manager; J. V. McStea, agent; D. Ireland Thomas, stage-manager; J. H. Hamilton, 1183 Broadway, New York, is the Eastern representative.

Maude Caswell and Arthur Arnold and the Four Emperors of Music arrived in Paris on Friday to open this week at the Theatre Folies des Marigny.

Gladys Churchill, who wrote The Cigarette Girl, produced some time ago at Pastor's, has decided to remain in vaudeville in an original act called Ma Trouble.

Indianapolis youngsters gave an amateur vaudeville entertainment for charity in that city on Aug. 6, under direction of Billy Randall. Among the performers were Cecelia Newman, Little Friday, Della Hickman, Nellie Boese, Ella Arnold, the Lynch Brothers, Hazel Brighton, Maude Lawhorn, and Fannie Newman.

May Edouin and Frederick Edwards are going to play in vaudeville in this country this season in a new sketch, All in the Family.

Justice Gildersleeve in the Supreme Court has reserved decision on an application of the Sire Brothers for an injunction to restrain Mathews and Bulger from appearing under any management other than theirs, alleging a contract by which these performers were secured for the run of The King's Carnival at the New York, subject to continuance at the will of the Sires. The contention is that, whereas Mathews was ill and unable to appear in the burlesque, Bulger has remained under the Sire dispensation ever since and the team are believed to have entered into dealings with other managers.

Charles E. Hart, recently pianist at Proctor's Fifth Avenue Theatre and now with Joseph J. Flynn, will close this week and return to New York to commence rehearsals with Fred E. Wright's new production, A Common Sinner.

The Elite Vaudeville co., J. Will Donovan, manager, touring the South, will enter Northern Alabama and Tennessee next week en route for an Eastern circuit. In the co. are D. I. Vorce, the Shrewsbury Sisters, Mae Kenna, E. Wyatt, Sam Basille, Eddie McQuaid, and Joe Cully. Winter dates have been made in many places where the co. have played this Summer, most of these being for opening nights.

Dave Nowlin and Gladys Van have returned to New York after a Summer trip to the home of Mr. Nowlin, Austin, Texas.

Chung Ling Soo, touring Europe under management of Ike Rose, has issued a little library of books that tell Chinese tales in attractive form. He is now booking time for 1904.

Will S. Johnstone, formerly of the Johnstone Brothers, and Thomas Glenroy, late comedian of the Glenroy Brothers, have combined to do a grotesque acrobatic act under the team name of Johnstone and Glenroy. They will open next week at Rye Beach, N. Y.

Three of Will Cressy's plays were produced at Blodgett's Landing, Lake Sunapee, N. H., last week. Will Cressy and Blanche Dayne appeared in Grasping an Opportunity and A Village Lawyer, and Matthews and Harris were seen in Adam the Second.

Milton and Dolly Nobles will inaugurate their vaudeville season at the Grand Opera House, Philadelphia, on Aug. 26. Their present bookings terminate at Los Angeles, Cal., on May 24.

Frank Whitman, the dancing violinist, has finished his Summer engagements and will spend this month at Mount Clemens, Mich. He will begin playing dates again Sept. 1, and will then introduce some new dance steps as well as a novelty violin solo.

The Quaker City Quartette—John Pierl, Harry Ernest, Ed Hanson, and B. S. Carnes—have not signed with Tennessee's Pardner, as has been stated. They are booked solid for forty-one weeks in the leading vaudeville houses, opening at Keith's, New York, early in September.

Newell and Niblo will close twenty-one weeks of consecutive vaudeville dates at Chicago on Aug. 18. They will rest two weeks, then play the Ferris Wheel Park before opening their regular season on Sept. 16 at the Wonderland, Detroit.

Mr. and Mrs. Max S. Witt are expected to arrive from Europe this week.

Nina, of Burns and Nina, has purchased a six-room cottage at Pine Bluff, N. C.

Radford and Winchester played Collins' Garden, Columbus, O., 4-10, and made a hit. They will close a successful eleven weeks' season at the Avenue Theatre, Detroit, this week, and leave immediately for New York to join Fred Irwin's Majestic Burlesquers.

James R. Rome and Marguerite Ferguson were a strong drawing card at Springbrook Park, South Bend, Ind., last week. They are now working on their new Japanese novelty, which they intend to produce early in the Autumn.

Cook and Clinton, the rifle and pistol experts, left for Europe on Saturday. They will fill engagements in London, Paris, and Berlin. They are having a new play written for them by Theo. Kremer, which they will put on the road during the season of 1902-1903.

Pearl Wilkerson returned to town yesterday after a highly successful Western tour with Mrs. Felix Morris in The Lady and the Burglar.

Cissy Fitzgerald contemplates an American vaudeville tour this season in a new sketch.

Hattie Delaro has closed a successful engagement at the park at New Brighton, where her act with two boys as The Little Rogers Brothers was cordially received.

J. Rush Bronson has resigned as manager of the Orpheum, Omaha, and has been engaged to succeed Tom Meyers as manager of the Grand Opera House, Indianapolis.

Harry Deets, of Deets and Don, was taken to a sanitarium in Los Angeles last week, suffering from mental trouble. His condition is serious.

Charles Leonard Fletcher has added a new impersonation of Admiral Schley to his new act, which has proven a hit. He has completed a very successful Coast engagement and will open his Eastern tour at the Masonic Temple, Chicago, Aug. 25.

Herbert T. Taylor, 105 East Fourteenth Street, this city, has issued the sixth edition of "New Jokes by Old Jokers," a capital collection of the best and latest stories of the leading vaudeville humorists.

Fred Niblo arrived from Europe on Saturday on the steamship *Umbria*.

FAIRS AND CARNIVALS.

Oppenheimer's street fair and midway opened Aug. 6 at Cycle Park, Joplin, Mo., to vast crowds. The fair continued until Aug. 10, and all the attractions were excellent.

The Newport, R. I., Artillery Company gave a fair and carnival in that city last week to good attendance. The attractions included several excellent vaudeville numbers.

The following vaudeville entertainers have been engaged for the Belvi, Wis., Inter-State Fair, Aug. 20-23: Cole and De Gosse, the Johnson Troupe of acrobats, Ora Nichols, the Cleos, and the Giant Quartette.

An *al fresco* street fair and carnival will be given under the auspices of the Macon Lodge of Elks, at Macon, Ga., Oct. 21-26.

The Bostock-Ferari Animal Show and other attractions drew large crowds to the Owosso, Mich., street fair July 31 to Aug. 3, inclusive.

The Northwestern Fair takes place at Sterling, Ill., Aug. 27-31.

The fifth annual Walla Walla Valley Fruit Fair is to be held at Walla Walla, Wash., Oct. 23-29. The officers are: William A. Retz, president; Charles T. Van De Water, secretary, and O. R. Ballow, manager. Secretary Van De Water expects to secure some good vaudeville for the fair.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Chicago Opera House: Bill 11-17: Marshall P. Wilder, the Prosper Troupe, Stella Mayhew, the McCann Family, Moore and Lessing, James Irving, Jane Courthope and co., Burton and Brookes, Gallando, W. T. Hunston, W. C. Alveno, the Gilbert Sisters, the Bronnell Brothers, and the Kinodrome.——Masonic Temple: For 11-17: Jessie Bartlett Davis, the Kitamura Japs, Arras and Alice, the Mathieus, the Helen Reed Trio, Mr. and Mrs. Stuart Darrow, Johnnie Carroll, and the Dancing Dawsons.——Orpheum: Weber and Fields' burlesques are continued 11-17, Hurly Burly being shown this trip. In the olio are the Four Huntings, the Lundgrens and Harry Tally.——Trocadero: The list 11-17 shows Bosard and Freen, Smart and Williams, Bert Luke, Ciel, the Lefevre Sisters, and two burlesques, The Mormon Wives and Fun in a Seminary.——Chutes: For 11-17: Newell and Niblo, Schaefer and Kaye, the Condon Trio, and John T. Powers.——Sans Souci Park: The Soldier's Dream, a musical, spectacular act by P. T. Marks, is the chief new attraction 11-17 with this olio: Harding and Ah Sid, Bissonette and Newman, Johnson, the Goolmans, Jack Burch, La Paloma, and Sunlin's bull.——Items: The Travis Comedy co., under management of Meyers and Hughes, will open in Indianapolis on Sept. 1, being booked solid for eight months. The roster includes Belle Travis, Harry McCale, Lancaster and Martelle, and Allen and Allen. The Four Huntings have received their new act from Harry L. Newton and A. S. Hoffman, the Chicago writers. It is entitled Charlotte's Ruse and is said to be a capital vehicle for displaying the Huntings' dancing and acrobatics. The same authors have orders from Lew Hawkins, Press Eldridge, the Brownings, Mabel Harrison Brown, Lotta Gladstone, and Nell Litchfield. PETER F. REYNOLDS.

BOSTON, MASS.—There is no question about the emphatic hit made at Boston Music Hall by the Beaux and Belles Octette. An extension of their stay has been arranged. Quite a change of personnel is necessary 12-17, for the Castle Square Opera co. to present Offenbach's The Barber of Bath, for J. K. Murray and James Gilbert have been specially engaged to appear, with Harry Leone and Grace Orri Myers. Edward M. Favor and Edith Sinclair head the vaudeville part with Caesar's Angel, and the other features are Techow's cats, Amiel, Josephine Sabel, Tascott, Mae Murray, Roberts, Hayes and Roberts, Arthur Buckner, the Shea Brothers, Hines and Lewis, Collins and Madell, the Braunock Sisters, Higgins and Phelps, and the vitagraph.——They are booming the living pictures as the topliners at Keith's 12-17, although Fred Hallen and Mollie Fuller are in the bill with the comedy, A Desperate Pair. The other features are Swift and Huber, Callahan and Mack, the Malatesffs, the Casino Comedy Four, Raman and Arno, the Hoopers, the MacMahons, Al Lawrence, O'Rourke and Burnette, and the biograph, while Thomas E. Clifford gives the solos for the symphony players' concerts.——It recalls old times to have Cyrene in the olio at the Palace, for ten years ago she drew society and Bohemia to this house just as Carmencita did at Koster and Bial's in New York. The other features 12-17 with the Bowery Sports Bur-

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lesquers are Gregard and Durell, Mills and Beecher, Idylla Vyner, and Waldo Whipple.——At Austin and Stone's 12-17 the vaudeville cards are Strap Hill, the Loftus Family, Morrissey and Ritchie, the Sisters Norman, Murphy and Ames, Tom Lacy, Charles and Madge Hughes, the Three Rollas, the Mayo Sisters, Walsh and Thorne, the Miller Brothers, Max Ritter Trio, Alf and Mabel Wilson, Bus Johnson, Parker Sisters, the Dancing Joyces, and Albert Cutler.——J. H. Gilmour is a star feature at the Point of Pines 12-17, with Dolan and Lenharr, Jennie Yeamans, Waterbury Brothers and Tenny, Hogan and Ryder, and Al. D. Weston. There are also some diving horses.——Al. and Mamie Anderson, with the Lady Africa negro combination, move to Crescent Gardens 12-17 from the Point of Pines, where a big hit was scored last week.——At the Medford Boulevard Theatre 12-17 J. W. Gorman's Specialty co. includes the Buckeye Trio, Professor James, the Kennedys, Kittie Bingham, the Maginleys, and Burke, Moller and Fuller.——Out at Norumbega Park 12-17 the open air vaudeville entertainment is given by the O'Brien Trio, the Carrolls, and Gemma Jewell. ——Items: Many of the patrons of Boston Music Hall declared that Love and Whist was the most attractive of the works presented there by the Castle Square Opera co.—Gwendolen Taylore has gone on a pleasure trip to the Provinces, but will be back in Boston in a fortnight.—The regular season for combinations at the Palace begins 28, which promises to be a warm night for all sorts of theatricals in Boston.—The Howard Athenaeum and Lyceum will reopen 19, the latter with R. F. Rush's Victoria Burlesquers.—Phila May, who played the title-role in The Sunshine of Paradise Alley, is going into vaudeville, leading the Verdi Ladies' Trio.—At Westwood Park 12-17 the bill includes the Colby Family, Kinley and Burke, John Barker, Allaire and Gaudrau, and William Rowe.

JAY BENTON.

DETROIT, MICH.—Every act but one on the Wonderland bill 5-10 was new here. A remarkably bright little performance was given by the Four Otts, Phil, Matt, Suzanne, and Gladys, in The Smart Set, which affords much fun and made a pronounced success. Ada Arnoldson delighted an audience who, in the beginning, were not inclined to receive the singer with any degree of appreciation. She scored, however, before she had sung many bars and completely won the hearts of the people. The turn of Cole and De Losse possessed unusual merit, and they exhibited many difficult feats, such as riding a bicycle on a slack wire and the climbing of one man to the shoulders of another, balancing with one foot on the wire. The Howard Brothers, banjoists, went well. The singing and dancing of the Doherty Sisters met with favor, although they dance much better than they sing. The Lockes, in double bag punching, pleased all lovers of athletics. Jack Norwood earned favor in songs and parodies.——The Avenue Theatre also had a list of good items 5-10, chief of them being the comedietta by Edmund Day, formerly a newspaper man of our city, called Pat and the Genii. It was given by Tom Nawn and co. in a decidedly clever manner. Hattie and Katherine Nawn assisted. The staging of the little sketch was good. George Evans is a monologist of no mean kind. His imitations of Chauncey Olcott and J. W. Kelly were pleasing. He sang "My Wild Irish Rose" in the former character and an Irish crooning song which showed that he owns a sweet, sympathetic voice. A billiard table acrobatic act, offered by the Rosinos, evoked considerable laughter. George Yeomans, a comedian with a German accent, pleased with his contribution and received many encores. The Sawtelle Sisters sang and danced acceptably, and Mlle. Garetta, with her trained birds, pleased both children and grown ups. Corey and Boharnon were good in illustrated songs, while Hayward and Hayward appeared in a popular musical number. The Musical Harts had the only weak act in a good bill. Large audiences were on hand.

A. FRANCIS.

MONTREAL, CAN.—Proctor's (F. F. Proctor, manager; Maurice E. McLoughlin, resident manager): Section E of the Proctor Stock co. gave a dashing performance of A Bachelor's Honeymoon 1-3. The honors were carried off by Helen MacGregor, who gave a faultless impersonation of Juno Joyce. She is a splendid and conscientious actress, who never misses an opportunity to add to the effectiveness of any part for which she may be cast, in fact to her is due mainly the success of each play in which she has appeared. Hudson Liston gave a capable performance of Benjamin Bachelor. Florence Leslie and Helen Harrington looked and acted well the Twin Sisters. Frederick Truesdell gave a careful performance of Dr. Swartz. Clarence Flemming was very funny as the detective, and made a decided hit. Robert Milton was a good Stephen Houston. The play was preceded by a playlet, A Duel by Proxy, with May Blayney and Frederick Truesdell. In this, Miss Blayney acted with daintiness and much womanly charm. Section A of the Stock presented Sunset and The Three Hats 5-7. In Sunset the chief honors were won by Eva Vincent, Adelaide Keim, Clara Dickey, and George Friend. In The Three Hats, Charles M. Seay, Francis Justice, Julian Reed, and Duncan Harris all gave capital performances. Eva Vincent and Clara Dickey were well deserving of praise, and so was Bernadette Bartlett. Good specialties were given by Walter R. Seymour, Pansey Duncall, a clever child performer, and J. Hamilton. My Awful Dad and Young Mrs. Winthrop 8-10.——Item: The genial resident manager, Maurice E. McLoughlin, is away on a two weeks' vacation. During his absence John T. Tynes has charge of affairs here.

W. A. TREMAYNE.

PHILADELPHIA, PA.—Keith's Theatre announces for 12-17: George Felix and Lydia Barry in The Vaudeville Craze, Jordan and Welch, Three Nevarros, Zazelle and Vernon, Riley and Hughes, Josie and Willie Barrows, Russell and Buckley, Trennaman and Robbins, Rice and Cady, Willie Howard, Fred Hurd, and the biograph; the business continues phenomenal.——The Kensington Theatre will open the season with a matinee Sept. 2. The City Club will be the attraction. Manager Hart has made extensive improvements, particularly on the stage. He has some excellent bookings, and predicts a brilliant season.——The Grand Opera House will open 17. The programme announced offers Isabelle Urquhart and co., Jennie Yeamans, Crawford and Stanley, the Streator Zouaves, Lewis and Ryan, John Kernell, Frederick V. Bowers, the Hawthorne Sisters, Hampton's dogs, Deveaux and Deveaux, Goetz and Nelson, Katherine Harris and John Harty. Prices 15 and 25 cents.——At the Iron Pier, Cape May, N. J., May Wentworth and Billy Raynore continue as the main cards 12-17.

S. FERNBERGER.

ST. LOUIS, MO.—The Suburban had a strong bill 4-10. Mary Norman, Yorke and Adams, Libby, Thayer and Gilbert, and Johnnie Carroll were enthusiastically received. Week of 11-17: The Nelson Comiques, the Sisters Hawthorne, Mayme Gehrue, Tenley and Simonds, Powell, and Little Elsie Janis. —The Forest Park Highlands bill 4-10 was again headed by Marie Dressler and Adele Farrington, and they scored throughout the week. Others were the Strakosch Operatic Quartette, Press Eldridge, and the Deltorellis. For 11-17: Eugene Cowles, the Pony Ballet from The Casino Girl, Mazuz and Mazett, the Colinis, and Prosper Troupe.——Manager Donovan, at Mannion's has for 11-17 Rossley and Lee, Nello, Hackett and Hazard, Badger and Lavelle, Arthur Deming, and Mr. and Mrs. Augustin Neuville.

J. A. NORTON.

TOLEDO, O.—Hanner's Farm Theatre (Otto Klives, business-manager): For 4-10: Lore and Lore, John Geiger, Carson and Willard, James F. Kelly and Dorothy Kent, Julia Kingsley, Talbot and Davison, and William Stuart; good crowds. For 11-17: Madame Emery, the Semon Children, McIntyre and Heath, Clayton White and Marie Stuart, Monroe and Sinclair, and Tommy Hayes.——Casino (Frank Burt, manager): Bill 4-10: Stella Mayhew, Smith and Fuller, the Three Dawsons, the Knight Brothers, Fanny Trumbull, and Harry J. Aldrich. For 11-17: Gardner and Maddern, Dick and Effie Guise, Pierce and Egbert, Hart and Dillon, J. C. Powers, and Mollie Killenbeck; excellent business at every performance.

C. M. EDSON.

BALTIMORE, MD.—Clark's Royal Burlesquers are at the Monumental Theatre 12-17. The olio is up to date and of excellent character. In the co. are Joe Fields, Mark Wooley, Lew Carroll, and Bodini and Arthur.——An attractive programme is presented 12-17 at Electric Park. The co. shows the Brothers Herne, the Flood Brothers, the Farrall Brothers, Aurie Dagwell, and Nat. M. Mills.——Katherine Camp is rendering operatic selections at Eick's Pabst Garden.

HAROLD RUTLEDGE.

BUFFALO, N. Y.—Shea's Garden Theatre: The Summer run of Fiddle-Dee-Dee continues to an unbroken succession of good sized audiences, the bill being somewhat changed each week. Charmion, in her trapeze act, was a special attraction 4-9.——Court Street Theatre: The Devil's Daughter still continues to big success, and is now in its eleventh week. The Girl in Blue is the extra feature at present and creates a furore in her sensational dances.

FRANK B. WILCOX.

NEW HAVEN, CONN.—Savin Rock Casino: For week 5-10: Gracie Emmett and co. were featured. Others on the bill were Flatow and Dunn, Howe and Edwards, Frank O'Brien, Stewart and Gillen, and Annie Lloyd. Atwater's and Fichtl's bands gave concert programmes in the park and there was an unusual display of fireworks 8, 9.——Item: Mr. and Mrs. S. Z. Poli, children and maid are in Florence, Italy. They will sail for home late in the month, as the Wonderland reopens Sept. 2.

JANE MARLIN.

ALBANY, N. Y.—Lagoon Island: Business is increasing daily and the numerous outdoor attractions are the cause of it. The Halls, who have been singing with Miss Spencer's Orchestra, have returned to New York for rehearsals preparatory to going on the road.——Electric Park: The New York Specialty co. was the attraction 5-10.

CHARLES N. PHELPS.

ATLANTIC CITY, N. J.—Mehrer's Inlet Pavilion (J. Everett Mehrer, manager): An excellent vaudeville performance consisting of Harry Le Clair, Phil H. Morton, Courtney and Baker, Shattuck and Bernard, the Dunbar Sisters, the Wilsons, the Morton Sisters, and Collins and Collins, entertained 5-10. ——Auditorium Pier (William L. Dockstader, manager): An exceptionally clever performance by Williams and Walker, Bert Coote and co., Moreland, Thompson and Amber, Mr. and Mrs. Mark Murphy, Elizabeth Murray, Johnson, Davenport, Lorella, and Mlle. Flora scored 5-10.——Doyle's New Pavilion Theatre (William H. Henry, proprietor; Frank Goldie, manager): Miles and Laurel, La Clede and Raymond, Emma Cortrelly, Phelps and Campbell, Mons. Tressier, Henry and Young, Edwin Marvel, Fitzpatrick and Tapper, Murray and Alden, Conroy and Mack, Rinehart, Hart and Lancton, Brandon and Crouch, Roger and Belle Dolan, Hayward and Hayward, Clark and Gilmore, Bell and Richards, the Three Nudols, Harry Courtland, Goldie, St. Clair and Goldie 5-10. ——New Fortescue Theatre (Armand T. Nichols, manager): Williamson and Gilbert, the Manning Twins, Mamie Fleming, Harry Baker, Edna Murella, Garrity and Sol, Casey and Le Clair, Hills and Mills, the Lombard Brothers, Mlle. Zabel, the Sheerans, and Eddie Cannon.

PROVIDENCE, R. I.—Another good vaudeville bill was given at the Forest Casino, Rocky Point, 5-10. The programme contained the Sisters Clemence, Ida Howell, Catherine Dixie, Goff and Mulvey, Brown, Harrison and Brown, Englehart and Rose, Jackson and Douglas, Mr. and Mrs. Lavarnie, the Solo Voujere Trio, Lillian Thelma, Hall and Herbert, and Annie Carter.

HOWARD C. RIPLEY.

YOUNGSTOWN, O.—Idora Park Casino: Manager Ed Stanley put on a fine bill 5-10 with the Horseshoe Three in His Color Saved Him, La Gette, Ritchie and Ritchie, Mlle. Beth, Murphy and Riley, and the Summer Quartette. Blondin, high wire expert, will appear 12-17. Others billed are Major R. H. Hendershot, member of Columbia Post, No. 706, G. A. R., the original drummer boy; Bowley and Young, Linton and McIntyre, and Smith and Cox.——Park Theatre (John P. Hill, manager): This house will open late in September. Manager Hill, his wife and daughter, arrived 7 from New York. The attractions secured for the season, he said, are the finest in the land. This will be the second season for the Park Theatre, which is one of the finest vaudeville houses in the West. New scenery has been added.——Items: The Drummer Quartette has closed for the season, coming with A Female Drummer and will soon report. They appear 12-17 at Beaver Falls, Pa.—The Horseshoe Three will report with A Turkish Bath, rehearsals to commence soon.

ATLANTA, GA.—New Lyceum (R. Coley Anderson, lessee): Week 5-10 opened to one of the largest houses of the season. The bill was one of the best throughout. Rauschele, Edmonds, Emmerson and Emmonds, the Blondells, the Revere Sisters, and all scored.——Item: The new Lyceum Garden has been completed. It seats several hundred people, and is one of the most attractive places to be seen anywhere. Over 1,600 electric lights have been put in along with several electric fountains, hundreds of palms, and a soda fountain. It will be thrown open to the public 12. Professor Theodore Martin's orchestra, of Chicago, have been engaged for the opening, with Mabel Cassidy and co. of ten. This garden will be run in connection with the theatre, one admission admitting to both. Manager Anderson and his New York representative, William Sharpe, have worked night and day in order to make ready for the opening.

LANCASTER, PA.—Woolworth Building Roof-Garden (John B. Peoples, manager): Fine weather and a strong bill crowded this place at almost every performance 5-10. The Hickman Brothers and Van Leer and Duke made strong hits. The following also were well received: Edyth Wells, Vino and Searles, Lale Bridge, Baker and Lynn, Harry Butler, and Saxon and Brooks.——Item: A negro, who was refused refreshments, has prosecuted Manager Peoples, of the Roof-Garden, under a statute forbidding discrimination on account of color. The case was returned to the September term of quarter sessions.

SARATOGA SPRINGS, N. Y.—Gem Theatre (David W. Barnum, manager): The entertainment 5-10 was provided by Clall Herson, Dora Hart, Alice Bastedo, George Spedden, and William Cohn, a programme of general excellence to big business.—— Palm Garden (Daniel A. Hearn, manager): This cosy little place opened 7 with John Kelly, Charles K. Smith, the Harrigan Brothers, James Butler, John Higgins, and Daniel A. Hearn. Music by Professor Jon Dennere's orchestra; excellent bill; large and enthusiastic audiences.

COLUMBUS, O.—Olentangy Park: One of the best bills of the season was presented to good business 4-10. Spaulding, Lynch and Jewell, Ray L. Royce, Harrison J. Wolfe and Lydia Sinclair, Russell and Dunbar, Roberts, Hayes and Roberts, and the Three Hills.——Collins Garden: Radford and Winchester, the McCann Family, and May Evans to good business 4-10.——Schaefer's Garden: William Cahill, Miss Bennet, Mr. Noe, and Chapin and Chapman to heavy business 4-10.

NEW CASTLE, PA.—Cascade Park (W. B. McCallum, manager; George Chenet, resident manager): Bill 5-10: The Rexos, Bauman and Ripley, Way and Maitland, Hank Whitcomb, and Burton and Brookes. Business good. For 12-17: Press Eldridge, Hughes and Auger, Prince Albine and Miss La Brant, John Geiger and Laura Comstock.——Items: Mr. and Mrs. W. B. McCallum arrived 8 for a week's visit on a tour of the McCallum circuit.—Resident Manager Chenet goes with the Rays' A Hot Old Time co. this season.

HAMPDEN, ME.—Riverside Park (James P. Forrest, manager): My Aunt's Nephew 29-3; fine business. Delmore and Wilson, Misses Abbott and Morton deserve special mention. The Pan-American Novelty co. 5-10, with the Ramsey Sisters, Allaire and Gaudran, Danny Simons, Mabel Delberg, and the Crane Brothers; good business.——Item: The management have secured Edmond J. Quiny as musical director.

ELMIRA, N. Y.—Rorick's Glen Park (Henry F. Dixie, manager): Bill 5-10: Edwin Ceough and Dorothy Ballard in The Legitimate vs. the Variety; a clever sketch by James Casey and Maggie Le Clair, Lew Wells in a funny comedy sketch, John Starr, juggler and hoop spinner, and Joe McEnroe and Mae La Porte; large business.

NAHANT, MASS.—Bass Point Theatre (John J. Walsh, manager): The recent carnival was such a great success that there will be another, opening 18 for two weeks. The leaders 5-10 were the Three De Rigny Sisters, who made a favorable impression, Red and Shaw, Mr. and Mrs. Art. Bando, Young and Brooks, and Winstanly and Sullivan were others.

LONDON, ONT.—Springbank Park (C. E. A. Carr, manager): Week 5-10: Ozav and Delmo were retained and made a decided hit. Tom T. Shea also scored. Others were Heck, the Four Ladells, and W. N. Spence, a local vocalist, in illustrated songs, assisted by W. F. Brockinshire at the lantern; business continues good.

PATERSON, N. J.—Bijou (Mrs. Ben Leavitt, manager): The Bon Ton Burlesquers opened the season 3 to a crowded house despite warm weather; co. good and well liked. The house has been remodeled and redecorated throughout and presents a fine appearance. New scenery appears to advantage. The Victoria Burlesquers 12-16.

SPRINGFIELD, O.—Springgrove Park (Bert Marshall, manager): Sidonia made a hit in transformations on the wire July 29-3. The rest of the programme was capital. Good business. Week 5-10 opened to capacity with the Sisters Esher, De Buss and Granville, Marshall, Harcourt and May, and the Fillmores. Performance good. Bessie Gilbert 12-17.

ST. JOSEPH, MO.—Lake Contrary Casino (E. P. Churchill, manager): Reopened 4, presenting a strong bill of vaudeville, headed by Lew Sully, who made a decided hit. Post and Clinton, Rose Dale, the Goolmans, Marie Rogers, the Franklin Sisters, and Fred Waddell completed the bill; business good.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Zimmer, Swan and Hill, the Eldons, the McCann Family, and Spoor's kinodrome week 29-3; big business. For week 5-10: Dick and Effie Guise, the De Arville Sisters, the Eldons, and H. S. Godfrey opened to crowded houses.

LYNCHBURG, VA.—Rivermont Casino (Jake Wells, manager): Mr. and Mrs. Dan Hiatt, the Saville Sisters, Seeback, George Leslie, and Wolf and Milton 5-10 pleased large audiences.——Item: Don P. Trent left for New York 5 to join Culhane, Chace and Weston's Minstrels.

NEWPORT, R. I.—J. W. Gorman's Summer Theatre (C. H. Smith, manager): Aug. 5-10: The Brothers Martine, Weston and Beasley, the Elinore Sisters, Allen Wightman, Devalto, the Everett Trio, and the Raymond Musical Trio. Performances good. Attendance large.

GRAND RAPIDS, MICH.—Ramona (O. Stair, manager): The largest week's business of the season was recorded for 4-11. Ezra Kendall was largely accountable for it, his monologue being up to his usual clever standard. Rose and Lemon, and others filled out an attractive programme.

PORTLAND, ME.—Underwood Springs Park, Rustic Theatre (E. A. Newman, manager): Portland's favorite, Jessie Couthoui, was the headliner week 5-10, with Eva Bartlett Macy, Cushing and Merrill, Fritz, Eddy and Leslie, followed by burlesque moving pictures, one of the strongest bills of the season.

ATCHISON, KAN.—Belstedt's Band gave two concerts at Forest Park July 29, both well attended. The Dougherty-Henderson co., composed of local talent, gave a specialty performance 4 to good business. Nothing booked ahead.

MARION, OHIO.—New Park Theatre (Charles E. Perry, manager): For 29-3: Elsie Janis and the Howard Sisters. Large crowds. For 5-10: Majorie's dogs, McCoy and Knight, and the Howard Sisters. For 12-17: The De Arville Sisters, and Professor Koppe.

NORFOLK, VA.—Ocean View Casino (Jake Wells, manager): Bill 5-10: Duffy, Sawtelle and Duffy, the Magnani Family, Latimer and Leigh, McPhee and Hill, and Hickock and Ackoos; business to capacity; pleasing performances.

MADISON, WIS.—Summer Theatre (Oscar Neeber, Jr., acting manager): For July 29-3: The Condon Trio, the Murray Twin Sisters, the Two Macks, Werden and Shepard, and the biograph; good business and good bill.

BINGHAMTON, N. Y.—Casino (J. P. E. Clark, manager): Joseph P. Swickard, Charles De Camo, Meakin and Rapier, Bertha Dorian, Louise Temple, Joe, Myra and Buster Keaton; large houses; excellent performance 5-10.

NEW ORLEANS, LA.—West End (H. A. Ottman, manager): At this resort 4-10 were Edgar Atchison-Ely (third week), the Musical Kleists, Frank Cushman, and the vitagraph. Big attendance. Elks' week 11-16.

SANDUSKY, O.—Cedar Point (George A. Boeckling, manager): For 4-10: The Three Millettes, Maud Beall Price, Maxwell and Dudley, Zimmer, and the kinodrome. There were more than 10,000 visitors 7.

MUSKEGON, MICH.—Lake Michigan Park (W. R. Reynolds, manager): The La Mayne Brothers, Coin's dogs, Newell and Niblo, and Will J. Cook pleased good business 4-10.

SYRACUSE, N. Y.—Lakeside Theatre (A. A. Van Auken, manager): The Lucados, the Armstrong Brothers, Henderson and Ross, Winona and Banks Winter, and Wallie Clark amused large audiences 5-10.

KINGSTON, ONT.—Lake Ontario Park (D. P. Branegan, manager): For 5-10: Bob Rise, Al. Read, Charles Harvey, Emma Write, and Mlle. Emma. Paulina 12-17.

UTICA, N. Y.—Summit Park (Street Railway Co., proprietors): Excellent bill 5-10 included Gorman's Japanese Jugglers, Dooling and Fowling, Boulden and Griffin, and Probst. Business big.

RICHMOND, VA.—Casino (Jake Wells, manager): The bill 5-10 drew large crowds. The olio includes the Garceunitis, Drawee, Ford and Dot West, Al Reno's dogs, Louise Behany, and Loney Haskell.

PERU, IND.—Boyd Park (Wabash Traction Co., proprietors; J. A. Erwin, manager): Week 5-10: Howard and Warren, Esmathilde, the Crotty Trio, and the Lamonics.

EVANSVILLE, IND.—Mesker Park was formally opened 4 by the street railway co. who gave a vaudeville day and night free. Those seen 4-10 were Keys and McDowell, Gypsy Ward, and Bay Lester.

GALION, O.—Seccalum Park Casino (H. C. Shunk, manager): For 5-10: Seeker, Wilkes and Seeker, Sidonia, and Gorman and West to large and well pleased audiences.

KINGSTON, N. Y.—Park Pavilion Theatre, Kingston Point (Jacklin and Ingram, managers): Mr. and Mrs. Arthur Young, Jacklin and Ingram, and the vitagraph 5-10. Good performance. Fair business.

KEOKUK, IOWA.—Casino (E. Jaeger, Jr., manager): Dodge and Verenhorst's moving pictures, and Heckler, impersonator, 4-10; fair business.

PETERSBURG, VA.—Ferndale Park Casino (Wells and Clements, managers): Opened 5. Attendance large and attractions 5-10 excellent.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Alabama Comedy Four—Proctor's 5th Ave., N. Y., 12-17.
Albine and La Brant—Cascade Park, New Castle, Pa., 12-17.
Allen, Minnie—Electric Park, Baltimore, 12-17.
Almeno, W. C.—Chicago O. H., 11-17.
Amiel—M. H., Boston, 12-17.
Anderson Sisters—Cherry Blossom Grove, N. Y., 12-17.
Arras and Alice—Masonic Temple, Chicago, 11-17.
Baeder and Lavelle—Manion's, St. Louis, 11-17.
Bartlett, Mr. and Mrs. Harry S.—Pastor's N. Y., 12-17.
Beaux and Belles Octette—Casino, Toledo, 12-17, Hopkins', St. Louis, 18-31.
Bennett, Laura, and Sallie Stembler—Keith's, N. Y., 12-17.
Berol and Berol—Paradise Gardens, 12-19.
Bissonnette and Newman—Sans Souci Park, Chicago, 12-17.
Blake, Harry and Flora—Moss and Thornton tour, Eng., July 22—indefinite.
Blondin—Idora Park Casino, Youngstown, 12-17.
Bonnellis, The Two—Lagoon, Cincinnati, 12-17.
Bowers, Frederick V.—Point of Pines, Boston, 12-17.
Bowley and Young—Idora Park, Youngstown, 12-17.
Brahany, Louise—M. H., Brighton Beach, 12-17.
Brauneck Sisters—M. H., Boston, 12-17.
Brooks Brothers—Pastor's, N. Y., 12-17.
Brothers Herne—Electric Park, Baltimore, 12-17.
Bronnell Brothers—Chicago O. H., 11-17.
Buckner, Arthur—M. H., Boston, 12-17.
Burch, Jack—Sans Souci Park, St. Louis, 11-17.
Bulger, Harry—Cherry Blossom Grove, N. Y., July 22-17.
Burkhart, Lillian—Keith's, N. Y., 12-17.
Burnet, Edna C.—Lagoon, Cincinnati, 12-17.
Burton and Brookes—Chicago O. H., 12-17, Columbia, St. Louis, 19-24.
Bush and Gordon—Keith's, N. Y., 12-17.
Cain, John E.—Pastor's, N. Y., 12-17.
Callahan and Mack—Keith's, Boston, 12-17.
Carney and Blake—Cape May, 12-17, Fortescue, Atlantic City, 19-24.
Carroll, Johnny—Masonic Temple, Chicago, 11-17.
Casino Comedy Four—Keith's, Boston, 12-17.
Caswell and Arnold—Folies de Marigny, Paris, 12-Sept 7.
Charmion—Shea's, Buffalo, 5-17.
Ciel—Trocadero, Chicago, 11-17.
Colinis, The—Forest Park Highlands, St. Louis, 11-17.
Collins and Madell—M. H., Boston, 12-17.
Comstock, Laura—Cascade Park, New Castle, Pa., 12-17.
Condon Trio—The Chutes, Chicago, 11-17.
Courthope, Jane—Chicago O. H., 11-17.
Cowgill, Jean—Pastor's, N. Y., 12-17.
Cowles, Eugene—Forest Park Highlands, St. Louis, 12-17.
Cressy and Dayne—Shea's, Buffalo, Sept. 9-14, Shea's, Toronto, 16-21.
Crimmins and Gore—Pastor's, N. Y., 12-17.
Curran and Milton—Chicago, 5-24.
Cushman, Frank—West End, New Orleans, La., 4-17.
Dancing Dawsons—Masonic Temple, Chicago, 11-17.
Darrow, Mr. and Mrs. Stuart—Masonic Temple, Chicago, 11-17.
Davis, Al. C.—Proctor's 5th Ave., 12-17.
Davis, Jessie Bartlett—Masonic Temple, Chicago, 11-17.
De Arville Sisters—Park, Marion, O., 12-17.
Deming, Arthur—Manion's, St. Louis, 11-17.
De Muths, The—Keith's, N. Y., 12-17.
Devereaux and Devereaux—Grand, Phila., 12-17.
De Witt and Burns—Buffalo Exposition, 12-24, Toronto Fair, 26-Sept. 7.
Diana—Seinpost Theatre, Scheveninger, Holland, July and August.
Dolan and Lenharr—Point of Pines, Boston, 12-17.
Doner, Joe and Nellie—Pastor's, N. Y., 12-17.
Drew, Mr. and Mrs. Sidney—M. H., Brighton Beach, 12-17.
Eckert and Berg—Wonderland, Detroit, 12-17.
Eldridge, Press—Cascade, New Castle, Pa., 12-17, Howard, Boston, 19-24.
ELINORE SISTERS—Lincoln Park, Worcester, Mass., 12-17, Riverton Park, Portland, 19-24.
Emmy, Mlle.—Hanna's Farm, Toledo, 11-17.
Ethardo, Naomi—Casino, Richmond, 12-17.
Evans, Lizzie—Avenue, Detroit, 12-17.
Falk, Eleanor—Paradise Gardens, N. Y., July 22-17.
Farrell Brothers—Electric Park, Baltimore, 12-17.
FAVOR AND SINCLAIR—M. H., Boston, 12-17.
Felix and Barry—Keith's, Phila., 12-17.
Fields, W. C.—Keith's, N. Y., 12-17.
Flood Brothers—Electric Park, Baltimore, 12-17.
Fowler, Bertie—Keith's, N. Y., 12-17.
Fox, Madge—Cherry Blossom Grove, N. Y., July 22-17.
Frazer Troupe, The—Keith's, N. Y., 12-17.
Gallando—Chicago O. H., 11-17.
Gainsborough Octette—Paradise Gardens, N. Y., July 22-17.
Gardner and Maddern—Casino, Toledo, O., 11-17.
Gehrue, Mamie—Suburban, St. Louis, 11-17.
Geiger, John—Cascade Park, New Castle, Pa., 12-17.
Gibson, Billy—Proctor's 5th Ave., 12-17.
Gilbert, Bessie—Spring Grove Park, Springfield, O., 12-17.
Gilbert Sisters—Chicago O. H., 11-17.
Gilmour, J. H.—Point of Pines, Boston, 12-17.
Goetz and Nelson—Grand, Phila., 12-17.
Goolmans, The—Sans Souci Park, St. Louis, 11-17.
Gordon, Vidocq and Perry—Pastor's, N. Y., 12-17.
Gould, William—Cherry Blossom Grove, N. Y., July 22-17.
Grant, Sydney—Idora Park, Youngstown, O., 12-17, Auditorium Pier, Atlantic City, 19-24, M. H., Brighton Beach, N. Y., 26-31.
Guise, Dick and Effie—Casino, Toledo, 11-17.
Hallen and Fuller—Keith's, Boston, 12-17.
Hampton's, J. W., Dogs—Grand, Phila., 12-17.
Harding and Ah Sid—Sans Souci Park, Chicago, 11-17.
Harmony Four—Wonderland, Detroit, 12-17.
Harold, Charles—Pastor's, N. Y., 12-17.
Harrington, Giles W.—Spring Brook Park, South Bend, Ind., 12-17.
Harris, Katherine—Grand, Phila., 12-17.
Hart and Dillon—Casino, Toledo, O., 11-17.
Harty, John—Grand, Phila., 12-17.
Hayes, Tommy—Hanna's Farm, Toledo.
Hawthorne Sisters—Grand, Phila., 12-17.
Hendershot, R. H.—Idora Park Casino, Youngstown, 12-17.
HERRMANN, ADELAIDE—Wintergarten, Berlin, Germany, 17—indefinite.
Hickey and Nelson—Cherry Blossom Grove, N. Y., July 22-17.
Higgins and Phelps—M. H., Boston, 12-17.
Howard, Willis—Keith's, Phila., 12-17.
Hughes and Auger—Cascade Park, New Castle, Pa., 12-17.
Humes and Lewis—M. H., Boston, 12-17.
Hunston, W. T.—Chicago O. H., 11-17.
Hurd, Fred—Keith's, Phila., 12-17.
Hyatt, Mr. and Mrs. Dan—Casino, Richmond, 12-17.
Irving, James—Chicago O. H., 11-17.
Jacklin and Ingram—Pavilion, Kingston, N. Y., 5-17.
Johnson—Sans Souci Park, St. Louis, 11-17.
Johnson and Dean—Paradise Gardens, N. Y., July 22-17.
Karey's Myriophon—Paradise Gardens, N. Y., July 22-17.
Keley, Mr. and Mrs. Alfred—Orpheum, San Francisco, 5-17, Orpheum, Los Angeles, 19-24.
Kelly and Kent—Collins' Garden, Columbus, 12-17.
Kelly and Violette—Wonderland, Detroit, 12-17.
Kelly, Maude—Avenue, Detroit, 12-17.
Kelter, Mons.—Paradise Gardens, N. Y., 12-17.
Kendall, Ezra—Avenue, Detroit, 12-17.
Kenna, Charles—Olentangy Park, Columbus, O., 11-17.
Kennedy, Clara Louise—Wonderland, Detroit, 12-17.
Keno, Welch and Melrose—Wonderland, Detroit, 12-17.
Kernell, John G.—Grand, Phila., 12-17.
Killenbeck—Casino, Toledo, 11-17.
Kingsley, Julia—Olentangy Park, Columbus, O., 11-16.
Kitamura Japs—Masonic Temple, Chicago, 11-17.
Klimt and Hearn—Lexington, Ky., 12-17.
Koppe—Park, Marion, O., 12-17.
La Ferid—Lion Palace Roof, 12-17.
La Paloma—Sans Souci Park, Chicago, 11-17.
Lawrence, Al.—Keith's, Boston, 12-17.
Lefebre Saxophone Quartette—San Francisco, Cal., 18-31.
Lefevre Sisters—Trocadero, Chicago, 11-17.
Les Belles Cascadeuses—Cherry Blossom Grove, N. Y., July 22-17.
Lewis, Alice—M. H., Brighton Beach, 12-17.
Leyton and Bennett—Proctor's 5th Ave., 12-17.
Lingard, Georgie—Oxford Lake, Anniston, Ala., 15-Sept. 14.
LINTON AND M'INTYRE—Idora Park, Youngstown, 12-17.
Litchfield, Mr. and Mrs. Neil—Highland Park, Brockton, Mass., 12-17.
Little Elsie—Suburban, St. Louis, 11-17.
Lotty, Mlle.—Cherry Blossom Grove, N. Y., July 22-17.
Luke, Bert—Trocadero, Chicago, 11-17.
Luken Brothers, Four—Cherry Blossom Grove, N. Y., July 22-17.
Lundgrens, The—M. H., Chicago, 11-17.
Macart's Babboon—Cherry Blossom Grove, N. Y., 5-17.
McAvoy, Dick and Alice—Chicago O. H., 4-16.
McAvoy—Avenue, Detroit, 12-17.
McCann Family—Chicago O. H., 1-17.
Maccann—Pastor's, N. Y., 12-17.
MacMahons, The—Keith's, Boston, 12-17.
McIntyre and Heath—Cherry Blossom Grove, N. Y., 12-17.
Malatnov Troupe—Keith's, Boston, 12-17.
MANSFIELD AND WILBUR—Lyceum, Atlanta, Ga., 12-17.
Mann, Dan and Dolly—Avenue, Detroit, 19-24, Olympic, Chicago, 26-31.
Marsh and Sartella—M. H., Boston, 12-17, Woolworth's Roof, Lancaster, Pa., 19-24, Park, Galion, O., 26-31.
Marshall, The Mystic—Fairview Park, Dayton, 12-17.
Marwig's, Carl, Ballet—Cherry Blossom Grove, N. Y., July 29-17.
Martinetti and Sutherland—Wonderland, Detroit, 12-17.
Marvelous Hoopers—Keith's, Boston, 12-17.
Mathius, The—Masonic Temple, Chicago, 11-17.
Mayhew, Stella—Chicago O. H., 11-17.
Mazuz and Mazett—Forest Park Highlands, 11-17.
Meakin and Rapier—Keith's, N. Y., 12-17.
Monroe, Lucy, and Charles Sinclair—Hanna's Farm, Toledo, 11-17, Springbrook Park, South Bend, Ind., 18-24.
Montgomery and Stone—M. H., Brighton Beach, 12-17.
Morell and Evans—Keith's, N. Y., 12-17.
Moore and Lessing—Chicago O. H., 11-17.
Morie—Keith's, Phila., 12-17.
Mortimer and Darrell—Beacon Park, Webster, Mass., 12-17, Forrest Casino, Rocky Point, R. I., 19-24.
Morton, Sam, Kittie, and Clara—Wonderland, Detroit, 12-17.
Murray, J. K.—M. H., Boston, 12-17.
Murray, Mae—M. H., Boston, 12-17.
Musical Johnsons—Shea's, Buffalo—indefinite.
Nello—Manion's, St. Louis, 11-17.
Neuville, Mr. and Mrs. Augustin—Manion's, St. Louis, 4-17.
Nevarros, The—Keith's, Phila., 12-17.
Newcombe, Blanche—Pastor's, N. Y., 12-17.
Newell and Niblo—The Chutes, Chicago, 11-17.
Newell and Shivette—Paradise Gardens, N. Y., 12-17.
NIBLO, FRED—Palace Theatre, London—indefinite.
Norman, Mary—Chicago O. H., 26-31.
Norton, Miss—Pastor's, N. Y., 12-17.
O'Brien and Herold—Zoo, Louisville, July 13—indefinite.
O'Rourke and Burnette—Keith's, Boston, 12-17.
Pankleb—So. Framingham, Mass., 12-17, Athol 19-24, Putnam, Conn., 26-31.
Parker's Dogs—Brighton Beach, N. Y., July 29-17.
Parros Brothers—Paradise Gardens, N. Y., 5-17.
Partellos, The—Point of Pines, Boston, 12-17, Howard, Boston, 19-24, Gardner, Mass., 26-31.
Pastor, Tony—Pastor's, N. Y., 12-17.
Pierce and Egbert—Casino, Toledo, O., 11-17.
Powell—Suburban, St. Louis, 11-17.
Powers, J. C.—Casino, Toledo, 11-17.
Powers, John F.—The Chutes, Chicago, 11-17.
Price, Maud Beall—Wonderland, Detroit, 12-17.
Prosper Troupe—Forest Park Highlands, St. Louis, 11-17.
Rackett and Hazard—Manion's, St. Louis, 11-17.
Radford and Winchester—Avenue, Detroit, 12-17.
Ramza and Arno—Keith's, Boston, 12-17.
Raymond, Fred Bulla and Lillie—Pastor's, N. Y., 12-17.
Reed, Helen, Trio—Masonic Temple, Chicago, 11-17.
Reynard, Ed F.—Chutes, San Francisco, 5-31.
Rice and Cady—Keith's, Phila., 12-17.
Riley and Hughes—Keith's, Phila., 12-17.
Rio Brothers—Avenue, Detroit, 12-17.
Robbins and Trennaman—Keith's, Phila., 12-17.
Roberts, Hayes and Roberts—M. H., Boston, 12-17.
Robyns, William—Auditorium Pier, Atlantic City, 12-17.
Rome and Ferguson—Idlewild Park, Newark, O., 11-17, Macbeth's Park, Lima, 18-24.
Rosard and Frees—Trocadero, Chicago, 11-17.
Ross and Porter—Pastor's, N. Y., 12-17.
Rossley and Lee—Manion's, St. Louis, 11-17.
Russell and Buckley—Keith's, Phila., 12-17.
Russell and Dunbar—Lagoon, Cincinnati, 12-17.
Sabel, Josephine—M. H., Boston, 12-17.
Saunders, Chalk—Lakeview, Lowell, Mass., 12-17.
Saunders, Lucille—Orpheum, San Francisco, 25-Sept. 1, Orpheum, Los Angeles, 8-14.
Schaefer and Kaye—The Chutes, Chicago, 11-17.
Schrodes, The—Ramona Pavilion, Grand Rapids, 12-17.
Seebach—Casino, Richmond, 12-17.
Semon Children—Farm, Toledo, 12-17.
Shea Brothers—M. H., Boston, 12-17.
Shields, Edward—Ingersoll Park, Des Moines, July 1-Sept. 15.
Siegel, Samuel—Avenue, Detroit, 12-17.
Sisters Hawthorne—Suburban, St. Louis, 11-17.
Smart and Williams—Trocadero, Chicago, 11-17.
Smith and Campbell—M. H., Brighton Beach 12-17.
Smith and Cox—Idora Park, Youngstown, 12-17.
Sparrow—Paradise Gardens, N. Y., July 29-17.
Stewart, George—Auditorium Pier, Atlantic City, 12-17.
Stuart—Paradise Gardens, N. Y., 5-17.
Sunlius, Bull—Sans Souci Park, Chicago, 4-17.
Svengalis, The—Paradise Gardens, N. Y., July 29-17.
Swickard, Mr. and Mrs.—Street R. R. Park, Binghamton, N. Y., 4-17, Sohmer Park, Montreal, 19-26.
Swift and Huber—Keith's, Boston, 12-17.
Tally, Harry—M. H., Chicago, 11-17.
Tascott—M. H., Boston, 12-17.
Techow's Cats—M. H., Boston, 12-17.
Tenley and Simonds—Suburban, St. Louis, 11-17.
Todd-Judge Family—Paradise Gardens, N. Y., July 22-17.
Tillson, Ethel—Highland Park, Brockton, Mass., 12-17.
Townsend, Florence—Lagoon, Cincinnati, 12-17.
Trumbull, Fannie—Olentangy Park, Columbus, O., 11-17.
Turton, John—Proctor's, Montreal, 19-24.
Urquhart, Isabelle—Grand, Phila., 12-17.
Walling, Percy—Proctor's 5th Ave., 12-17.
Warren and Blanchard—Avenue, Detroit, 12-17.
Waterbury Brothers and Tenney—Point of Pines, Boston, 12-17.
Way and Maitland—Park, New Castle, 12-17, Collins' Gardens, Columbus, 19-24, Farm, Toledo, 26-31.
Whalley, Norma—Cherry Blossom Grove, N. Y., July 22-17.
White and Stuart—Hanna's Farm, Toledo, 11-17.
Whitney Brothers—Empire, New Cross, 12-17, Stratford, 19-25, Empire, Hackney, 26-31.
WILDER, MARSHALL P.—Opera House, Chicago, 12-17, Masonic Temple, Chicago, 19-28.
Wills, Nat. M.—Electric Park, Baltimore, 5-17.
Williams and Adams—Pastor's, N. Y., 12-17.
Wolf and Milton—Casino, Richmond, 12-17.
Yeamans, Jennie—Point of Pines, Boston, 12-17.
Yoscarys, The—Paradise Gardens, N. Y., July 22-17.
Zazalie and Vernon—Keith's, Phila., 12-17.

THE PRODUCTION OF CIRCUS DAY.

Owen Davis' new farcical extravaganza, Circus Day, in which Williams and Adams are to be the principal features, will have its first production at the Baltimore Auditorium on Sept. 14. Excellent time has been secured to follow and a Broadway run is in contemplation. Ned Wayburn is staging the piece, George A. Nichols has composed fetching music, and Owen Davis and John M. Cooke are associated in the management. In the company will be Smith, Doty and Coe, Martinetti and Sutherland, Frank E. McNish, Harry Shunk, the Mitchell Sisters, and Maud Meredith, along with a large chorus.

AT CRIPPLE CREEK.

An advertisement on another page sets forth the unusual success that marked the opening of the Park Theatre, Indianapolis, with Hal Reid's play, At Cripple Creek, managed by Whitaker and Lawrence, and acted by a good company. This is undoubtedly one of the best attractions of its class.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A ROMANCE OF COON HOLLOW (C. S. Callahan, mgr.): Baltimore, Md., Aug. 12-17, Pittsburg, Pa., 19-24, Cincinnati, O., 25-31.

A THOROUGHBRED TRAMP (Elmer Walters, mgr.): Chicago, Ill., Aug. 11-17, Cleveland, O., 19-24, Dayton 26-28, Columbus 29-31.

ALBEE STOCK: Providence, R. I., July 8—indefinite.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1—indefinite.

BAKER STOCK (Owen Davis and C. C. Kenner, props.): Rochester, N. Y., May 6—indefinite.

BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Montreal, Can., May 13—indefinite.

BOYLE STOCK: Atlanta, Ga., July 15—indefinite.

BURRILL STOCK: Brantford, Can.—indefinite.

COWLES, CHARLES: Bethlehem, N. H., Aug. 13, North Woodstock 14, Montpelier, Vt., 16, Barre 17, Burlington 19.

CRITERION STOCK: St. Paul, Minn., June 8—indefinite.

DANGERS OF PARIS (Mittenthal Bros., mgrs.): Oneonta, N. Y., Aug. 12, Cortland 13, Niagara Falls 14, St. Catherine, Can., 15, Guelph 16, Hamilton 17, Toronto 19-24, Cleveland 26-31.

FRAWLEY, DANIEL: San Francisco, Cal., July 1-Aug. 25.

FULTON STOCK: Kansas City, Mo., July 1—indefinite.

HUMBUG (Walter Hodges; C. A. Bun, mgr.): Boston, Mass., Aug. 19-24.

JEFFERSON STOCK: Birmingham, Ala., June 24—indefinite.

LORNA DOONE: Chicago, Ill., June 20—indefinite.

MACDOWELL, MELBURNE (Tom Hart, mgr.): Los Angeles, Cal., Aug. 4-Sept. 7.

MAJESTIC STOCK: Utica, N. Y., June 27—indefinite.

McCULLUM STOCK: Portland, Me., Sept. 2.

MILLER, HENRY (J. M. Fedris, mgr.): Salt Lake, U., Aug. 13, Colorado Springs 15, 16, Pueblo 17, Denver 19-21.

MORRISON COMEDY: Boston, Mass., Aug. 5—indefinite.

NEILL, JAMES (Edwin H. Neill, mgr.): San Francisco, Cal., July 29-Sept. 13.

NEW FOGG'S FERRY (C. S. Callahan, mgr.): Baltimore, Md., Aug. 12-17, Pittsburg, Pa., 19-24, Cincinnati, O., 25-31.

PAN AMERICAN GIRL: Bergen Beach, L. I., Aug. 5—indefinite.

PERTLE SPRINGS STOCK: Warrensburg, Mo.,—indefinite.

PIKE THEATRE STOCK (D. H. Hunt, mgr.): Detroit, Mich., June 24—indefinite.

ROBER, KATHERINE, STOCK: Providence, R. I., June 17—indefinite.

STREETER STOCK: Niagara Falls, N. Y., July 15—indefinite.

TENNESSEE'S PARDNER (Phil Hunt, mgr.): Boston, Mass., Aug. 19-24, Pawtucket, R. I., Sept. 2-4.

THE CONVICT'S DAUGHTER (Roland G. Pray, mgr.): Benton Harbor, Mich., Aug. 15, South Haven 16, Pullman 17, So. Chicago 18, Beloit 19, Janesville 20, Watertown 21, Fond du Lac 22, Oshkosh 23, Appleton 24.

THE AMERICAN GIRL: Montreal, Can., Aug. 12-17.

THE DAIRY FARM (Wm. McCowen, mgr.): Atlantic City, N. J.—indefinite.

THE ELEVENTH HOUR (Eastern; Lincoln J. Carter; Frederic Kimball, mgr.): Cleveland, O., Aug. 11-17, Detroit, Mich., 18-24, Grand Rapids 25-27, Toledo, O., 28-30.

THE MINISTER'S SON (J. M. Stout, mgr.): Chicago, Ill., Aug. 4-17, St. Louis, Mo., 18-24.

THE QUEEN OF HAYTI (Harvey A. Vay, mgr.): Big Timber, Mont., Aug. 13, Livingston 14, Bozeman 15, Great Falls 16, Helena 17, Butte 18-20.

TWO LITTLE VAGRANTS (Edward C. White, mgr.): Boston, Mass., Aug. 10-17, Salem 20, Portsmouth, N. H., 22, Portland, Me., 23, 24, Biddeford 26, Nashua, N. H., 27, Lynn, Mass., 28, Chelsea 29, Waltham 30, Marlboro 31.

TWO MARRIED MEN (Chas. E. Schilling, mgr.): Chadron, Neb., Aug. 19, Hot Springs, S. D., 20, Rapid City 21, Sturgis 22, Belle Fourche 23, Deadwood 24, Lead 25, Terry 27, Spearfish 28, Custer 29, Sheridan, Wyo., 31.

TWO MERRY TRAMPS (Wood and Ward): Cheboygan, Mich., Aug. 13, Sault Ste. Marie 14, Munising 15, Marquette 16, Escanaba 17, 18, Calumet 19, Hancock 20, Houghton 21, Negaunee 22, Menominee 24.

UNCLE TOM'S CABIN (Eastern; Al. W. Martin's; C. L. Walters, mgr.): Frankfort, Ind., Aug. 24, Indianapolis, 26-28, Dayton, O., 29-31, Columbus Sept. 2-4.

UNCLE TOM'S CABIN (Western; Al. W. Martin's; W. C. Cunningham, mgr.): Wilmington, Del., Aug. 22-24, Middletown, Pa., 26, Williamsport 27, Lock Haven 28, Huntingdon 29, Altoona 30, Johnstown 31.

UNCLE TOM'S CABIN (Stetson's): Atlantic Highlands, N. J., Aug. 13, Sea Bright 14.

VALENTINE STOCK: Detroit, Mich., Aug. 5—indefinite.

REPERTOIRE COMPANIES.

ARMSTRONG-WARREN STOCK (Frank Armstrong, mgr.): Lewistown, Pa., Aug. 12, 13, Tyrone 14, 15, South Fork 16, 17, Altoona 19-24, Johnstown 26-31.

ARNOLD STOCK (No. 1; J. F. Arnold, mgr.): Parkersburg, W. Va.—indefinite.

BURRILL COMEDY: Hamilton, Can., July 1—indefinite.

CARNER STOCK (Harry L. Webb, mgr.): Piqua, O., June 17-Aug. 31.

CASTLE SQUARE COMEDY: Rutland, Vt., July 8—indefinite.

CRESCENT STOCK (Simpkins and Hewlette, mgrs.): Atlanta, Ga., April 15—indefinite.

D'ORMOND-FULLER: Key West, Fla., April 1—indefinite.

DOYLE, HOWARD: Des Moines, Ia., June 17—indefinite.

ELDON'S COMEDIANS (G. Harris Eldon, mgr.): Saybrook, Ill., Aug. 12-17, Lebanon, Ind., 19-24, Franklin 26-31, Noblesville Sept. 2-7.

EMPIRE THEATRE: San Francisco, Cal., Aug. 5-17.

FENBERG STOCK (No. 2; George M. Fenberg, mgr.): Springfield, Ill., June 3—indefinite.

GIBNEY-HOEFFLER: La Crosse, Wis., Aug. 12-24, Champaign, Ill., 26-Sept. 8.

GIBNEY STOCK: Duluth, Minn., July 22—indefinite.

GORMAN AND FORD: So. Paris, Me., Aug. 12-18.

GRANGE, MABEL (W. E. Webb, mgr.): Granby, Can., Aug. 12, 13.

HAYWOOD STOCK (C. D. Carter, mgr.): Plattsburg, N. Y., Aug. 12-17.

HENDERSON, MAUD: Clare, Mich., July 1—indefinite.

HAMMERLEIN'S IMPERIAL STOCK: Niagara Falls, N. Y., April 1—indefinite.

HUNTLEY-JACKSON (Willis F. Jackson, mgr.): Erie, Pa., June 3—indefinite.

JOSSEY STOCK (W. J. Jossey, mgr.): El Reno, Ok. T., July 22—indefinite.

KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Columbus, O., Aug. 4—indefinite.

KLARK-SCOVILLE (H. B. Klark, mgr.): Belfast, Me., Aug. 12-17, Oldtown 19-24, Ellsworth 26-31.

LYCEUM STOCK (E. G. Grosjean, mgr.): Hutchinson, Kan., Aug. 12-18.

LYCEUM THEATRE: Rochester, N. Y., Aug. 5—indefinite.

MARKS BROS. (No. 1; Tom Marks, mgr.): London, Can., June 3—indefinite.

MATHER, CLARA: Perry Sound, Can., July 1-Aug. 22.

METROPOLITAN MERRYMAKERS (Will A. Wesley, mgr.): Wausau, Wis., Aug. 12-14, Grand Rapids 15-17, Portage 19-21, Baraboo 22-24.

MOREY STOCK (Le Comte and Flesher, mgrs.): Keokuk, Ia., Aug. 11-18, Keosauqua 19-25, Anamosa 26-31.

MYRKLE-HARDER (Joe G. Glasgow, mgr.): Ashland, Ky., Aug. 19-24.

MYSTIC STOCK: Utica, N. Y., Aug. 5—indefinite.

NIELSEN, HORTENSE AND MARIE: Duluth, Minn., July 29—Aug. 24.

NORTH BROTHERS: Grand Marais, Mich., Aug. 12-17, Sault Ste. Marie 19-24.

PAYTON, CORSE THEATRE (J. S. Macauley, mgr.): Portland, Me., Aug. 10-17, Springfield, Mass., 19-31, Brooklyn, N. Y., Sept. 2—indefinite.

PAYTON, CORSE, STOCK: Springfield, Mass., Aug. 5-17.

RICE AND HARVEY COMEDY (B. Rice, mgr.): Cornwall, Can., Aug. 5—indefinite.

RICE AND HARVEY (B. Rice, mgr.): Hamilton, Can., 12-31.

ROBERTS, GERTRUDE (Harry Arnold, mgr.): Deer Isle, Me., Aug. 12-14, Brooksville 15-17, Brooklin 19-21, Castine 22-24, Blue Hill 26-28, Islesboro 29-31.

ROBSON THEATRE: Deadwood, S. D., Aug. 5—indefinite.

SCHILLER STOCK (E. A. Schiller, mgr.): Trenton, N. J., Aug. 12-17, Troy, N. Y., 19-24, Lowell, Mass., 26-31.

SELDON'S STOCK (D. C. Seldon, mgr.): Ishpeming, Mich., Aug. 12-25, Negaunee 26-Sept. 1.

SHERMAN'S COMEDIANS: Excelsior Springs, Mo., Aug. 5-Sept. 1.

TRAVERS-VALE STOCK: Kansas City, Mo., Aug. 5-31.

VERNON, BENJAMIN B.: Shelter Island, L. I., Aug. 13, Sag Harbor 14, East Hampton 15, Bridgehampton 16, Good Ground 17.

WEIDEMANN: Portland, Ore., July 15-17.

OPERA AND EXTRAVAGANZA.

AMERICAN OPERA: Providence, R. I., July 8—indefinite.

ANDREWS OPERA: Mobile, Ala., July 15—indefinite.

BLACK PATTI'S TROUBADOURS (R. Voelckel, mgr.): Newburgh, N. Y., Aug. 14, Oneonta 15, Saratoga 16, Schenectady 17, Middletown 19, Pt. Jervis 20, Red Bank, N. J., 21, Asbury Park 22, 23, New Brunswick 24, Newark, 26-31.

BOSTON LYRIC OPERA: Memphis, Tenn., July 15—indefinite.

CASTLE SQUARE OPERA: Manhattan Beach, L. I., Aug. 5-17.

CHASE'S MUSICAL STOCK: Washington, D. C., July 8—indefinite.

COLUMBIAN COMIC (Chas. N. Holmes, mgr.): Lancaster, Pa., June 8—indefinite.

COLUMBIAN OPERA: Kansas City, Mo., July 15—indefinite.

ELITE OPERA: Birmingham, Ala., June 24—indefinite.

FLORODORA (John C. Fisher, mgr.): New York city Nov. 12—indefinite.

HERALD SQUARE OPERA (Nelson and Kintzing, props.): Saratoga, N. Y., Aug. 1-17, Caldwell (Lake George) 19-31.

KING DODO (Henry W. Savage, mgr.): Chicago, Ill., May 27—indefinite.

McKNIGHT, FRANK, OPERA: Philadelphia, Pa., June 24—indefinite.

METROPOLITAN ENGLISH COMIC OPERA: New Orleans—indefinite.

OLYMPIC OPERA: Dallas, Tex., June 24—indefinite.

STANTON, JOSEPHINE: Vladivostock, Siberia, July 29-Aug. 24.

THE EXPLORERS: Chicago, Ill., June 30—indefinite.

THE STROLLERS (Francis Wilson): New York city June 24—indefinite.

WILBER-KIRWIN OPERA (W. T. Powell, mgr.): Salt Lake City, U., June 3—indefinite.

WILBUR OPERA: Utica, N. Y., June 3—indefinite.

VARIETY.

BRUNS AND NINA, VAUDEVILLE: Raleigh, N. C., Aug. 12-17.

DEVIL'S DAUGHTER: Buffalo, N. Y., June 17—indefinite.

HUNN AND EATON'S BIG COON CARNIVAL: St. Albans, Vt., Aug. 19-25.

LADY AFRICA: Providence, R. I., July 14—indefinite.

PARISIAN BELLES: Chicago, Ill., June 24—indefinite.

ROYAL BURLESQUERS (Clark Brothers): Baltimore, Md., Aug. 12-17.

SPAUN'S BYRON, VAUDEVILLE: Little Falls, Vt., Aug. 12-17.

MINSTRELS.

BARLOW: Cincinnati, O., Aug. 11-17, Akron 18-24, Columbus 25-31.

QUAKER CITY: Philadelphia, Pa., July 29—indefinite.

CIRCUSES.

BARNUM AND BAILEY: Stettin, Germany, Aug. 12-15, Stralsund 16, Rostock 17, 18, Schwerin 19, Lubeck 20, 21, Keil 22, 23, Flensburg 24, 25.

BONHEUR BROTHERS: Yorktown, Kan., Aug. 13, Tipton 14, Lucas 15, Luray 16, Waldo 17.

BUFFALO BILL'S WILD WEST (Nate Salisbury, mgr.): Sigourney, Ia., Aug. 13, Fairfield 14, Rock Island 15, Galesburg 16, Peoria, Ill., 17, Watseka 19, Logansport, Ind., 20, La Fayette 21, Portland 22, Fremont 23, Elyria 24.

CLARK BROTHERS: Duncanville, Ala., July 29-Sept. 2.

FOREPAUGH AND SELLS BROTHERS: Mt. Pleasant, Mich., Aug. 13, Cadillac 14, Manistee 15, Traverse City 16, Petoskey 17, Grand Rapids 19, Benton Harbor 20, Goshen 21, Cold Water 22, Kalamazoo 23, South Bend 24.

HARRIS NICKEL PLATE: Lebanon, Ind., Aug. 13, Lafayette 14, Fowler 15, Kankakee, Ill., 16, Champaign 17.

KENNEDY BROTHERS' WILD WEST: Rochester, N. Y., July 15—indefinite.

LOWERY BROTHERS: Pittsburg, Pa., Aug. 5—indefinite.

MAIN, WALTER: Cobleskill, N. Y., Aug. 13, Ballston 14, Glens Falls 15, Grandville 16, Bennington, Vt., 17, Middlebury 19, Port Henry, N. Y., 20, Plattsburg 21, Rouse's Point 22, Richford, Vt., 23, Newport 24.

PAWNEE BILL'S WILD WEST: Sullivan, Ill., Aug. 13, Taylorville 14, Virginia 15, Petersburg 16, Farmer City 17.

PUBILLONES, NO. 1 (Santiago Pubillones, mgr.): Havana, Cuba, July 29—indefinite.

RICHARD'S UNIQUE: Fulton, Ark., June 7—indefinite.

SPARKS, JOHN H.: Ford City, Pa., Aug. 13.

WELSH BROTHERS: Austin, Pa., Aug. 13, Cross Fork 14, Westfield 15, Addison, N. Y., 16, Corning 17, Elmira 19, Watkins 20, Troy, Pa., 21, Canton 22, Ralston 23, Williamsport 24.

MISCELLANEOUS.

BELLSTEDT'S BAND (Herman Bellstedt, director): Denver, Col., Aug. 5-31.

BOSTOCK-FERARI CARNIVAL: Lexington, Ky., Aug. 12-17, Dayton, O., 19-25.

BROOKE'S CHICAGO MARINE BAND: Zoological Gardens, Cincinnati, July 29-Sept. 8.

BUTLER, HELEN MAY, BAND (T. J. Leslie Spahn, mgr.): Buffalo, N. Y., June 3-Nov. 1.

FAY, H. L. A. (Hypnotist): Boston, Mass., Aug. 12-17.

GASKILL MIDWAY SHOW: Mishawaka, Ind., Aug. 12-17.

GLEASON (Horse Trainer): Toledo, O., June 3—indefinite.

HART (Hypnotist): Scotland Neck, N. C., Aug. 14, 15, Tarboro 20-22, Fayetteville 29-31.

HELM'S CARNIVAL OF WONDERS: Harlem, Ill., Aug. 12-17.

HERRMANN (Hypnotist): Chicago, Ill., Aug. 11-17, La Salle 18, Decatur 19, Centralia 20, Richmond, Ind., 22, Paris, Ky., 23, Lexington 24, Anniston, Ala., 26, Birmingham 27, Selma 29, Montgomery 30, New Orleans, La., Sept. 1.

HOWE, LENNA, LADIES' BAND: Buffalo, N. Y., May 27-Oct. 27.

HOWE, LENNA, ORCHESTRA (No. 1): Fall River, Mass., May 6—indefinite.

KILTIES' BAND (T. P. J. Power, mgr.): Pittsburg, Pa., Aug. 11-25, Buffalo, N. Y., 26-Sept. 1.

KNOWLES, THE (Hypnotists; E. E. Knowles, mgr.): Little Rock, Ark., Sept. 2-7, Hot Springs 9-14.

LOWERY BROTHERS: Pittsburg, Pa., July 15—indefinite.

MAGUIRE'S EDUCATED HORSES (Art. Silby, mgr.): Philadelphia, Pa., June 3—indefinite.

MARTLAND, BROCKTON, BAND (Mace Gay, conductor and mgr.): Nantasket Beach, Mass., June 30-Sept. 7.

MIKELS, MAY: Indianapolis, Ind., May 20—indefinite.

PERKINS' BOSTON CONCERT BAND (Howard Pew, mgr.): Atlantic City, N. J., July 22—indefinite.

PERRY, FRANK L.: Packwood, Ia., Aug. 12-17.

PHINNEY'S UNITED STATES MARINE BAND (Wm. Heywood and Fred S. Phinney, mgrs.): Buffalo, N. Y., Aug. 5-25.

QUINCUPLEXAL (Henry Walsh, mgr.): Buffalo, N. Y., April 8—indefinite.

ROSATI BAND (Fred Heckler, mgr.): Bergen Beach, N. Y., May 20—indefinite.

SEVENGALA: Saratoga, N. Y., Aug. 12-17.

SORRENTINO'S ITALIAN BANDA ROSSA (Howard Pew, mgr.): Kansas City, Mo., Aug. 4-31.

SPENCE'S, ANNA B., LADIES' ORCHESTRA: Lagoon Island, Albany, N. Y., June 1—indefinite.

STOLTE'S BAND: Columbus, O.—indefinite.

SVINGALI (Hypnotist; John S. Schreyer, mgr.): Pottsville, Pa., Aug. 19-24, Shenandoah 26-31.

(Received too late for classification.)

A BREEZY TIME (Eastern; Merle H. Norton, mgr.): Mt. Clemens, Mich., Aug. 14, Sarnia, Can., 15, Petrolia 16, Dresden 17, Ridgetown 19, Tilsonburg 20, Simcoe 21, Preston 22, Berlin 23, St. Marys 24, London 26, 27.

A BREEZY TIME (Southern; Merle H. Norton, mgr.): Grand Haven, Mich., Aug. 14, Pentwater 15, Ludington 16, Reed City 17, Traverse City 19, Kalkaska 20, Central Lake 21, Petoskey 22, St. Ignace 23, Cheboygan 24, Alpena 26, Oscoda 27, East Tawas 28.

A WISE MEMBER (Chas. B. Martin, prop.): Havard, Ill., Aug. 19, Woodstock 20, Delevan, Wis., 21, Freeport, Ill., 22, Dubuque, Ia., 23, Prairie Du Chien, Wis., 24, N. McGregor, Ia., 25.

AN INNOCENT SINNER: Indianapolis, Ind., Aug. 12-14.

CAUGHT IN THE WEB (J. H. Dobbins, mgr.): Indianapolis, Ind., Aug. 15-17, Dayton, O., 19, 20, Columbus 22-24, Newark 26, Steubenville 27, Greensburg, Pa., 28, Latrobe 29, Johnstown 30, Altoona 31.

GOLDEN, RICHARD (Old Jed Prouty; Wm. Henry Rudolph, mgr.): Bar Harbor, Me., Aug. 12, Waterville 13, Augusta 14, 15, Bath 16, Camden 17, Rockland 19, Portland 20, 21, Portsmouth, N. H., 23, Salem, Mass., 24, Boston 26-31.

HOLDEN DRAMATIC: Indianapolis, Ind., Aug. 22-24.

LEYBURNE'S BON TON STOCK: Carlisle, Pa., Aug. 20-Sept. 7.

LESSI, LEAH (East Lynne; Harry C. Smart, mgr.): Pittsburg, Pa., Aug. 26-31, Brooklyn, N. Y., Sept. 2-21.

OUR NEW MINISTER (Geo. W. Ryer, mgr.): Camden, Me., Sept. 6, Rockland 7, Bangor 9, Augusta 10, Togus 11, Bath 12, Livermore Falls 13, Lewiston 14, Biddeford 16, Dover, N. H., 17, Portland 18, Laconia, N. H., 19, Franklin Falls 20, Keene 21.

PRIMROSE AND DOCKSTADER'S MINSTRELS: Waterbury, Conn., Aug. 12, Hartford 13, New Haven 14, London 15, Newport, R. I., 16, New Bedford 17, Woonsocket 19.

RICHARD AND PRINGLE'S MINSTRELS (Rusco and Holland, mgrs.): Anna, Ill., Aug. 19, Bardwell, Ky., 20, Mayfield 21, Union City, Tenn., 22, Dyersburg 23, Covington 24, Memphis 26, 27, Jonesboro, Ark., 28, Newport 29, Little Rock 30, Hot Springs 31.

ROAD TO RUIN (Sullivan, Harris and Woods, mgrs.): Elizabeth, N. J., Aug. 24, Washington, D. C., 26, Pittsburg, Pa., Sept. 2, Jersey City, N. J., 9.

RUBLE THEATER (C. S. Ruble, mgr.): Phoenix, Ariz., Aug. 12-24, El Paso, Tex., 26-Sept. 21.

SHANNONS, THE (Harry Shannon, mgr.): Alpena, Mich., Aug. 10-21, Cheboygan 22, 23.

THE DAUGHTER OF THE DIAMOND KING: Ashland, Wis., Aug. 12, West Superior 13, Duluth, Minn., 14, Brainerd 15, Fargo, N. D., 16, Bismarck 17, Billings, Mont., 19, Livingston 20, Bozeman 21, Great Falls 22, Helena 23, 24, Butte 25-28.

THE GAMEKEEPER (Smith O'Brien; Rowland and Clifford, props.): Chicago, Ill., Aug. 25-31, Detroit, Mich., Sept. 1-7, Toledo, O., 8-11.

THE HEART OF CHICAGO (Ed. W. Rowland, mgr.): Tipton, Ind., Aug. 20, Noblesville 21, Franklin 22, Seymour 23, New Albany 24, Louisville, Ky., 25-Sept. 1.

THE STAR BOARDER: Indianapolis, Ind., Aug. 19-21.

TRAVIS COMEDY (Mayers and Hughes, mgrs.): Indianapolis, Ind., Sept. 1-7.

WOODS' PEOPLE'S PLAYERS (W. W. Potts, mgr.): Keithsburg, Ill., Aug. 15-17, Winfield, Ia., 19-24, Bushnell, Ill., 26-31, Morrison Sept. 2-7.

LETTER LIST.

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WOMEN.

Ames, Lillian, Zaidee Noyes Appleton, Ullie Akerstrom, Agnes Ardeck, Minnie Ashley, Lillian Andrews, Nellie Andrews, Mattie Adams, Mabel Amber, Alma Aiken, Margaret Anglin.

Bahen, Mrs. Mabella, Muriel Brooke, M. Reta Beauregard, Eugenie Blair, Jane Barry, Julia Bachelder, Marcelle Bannettie, Helen Bawtes, Ruth Barrett, Mrs. Dasde, Baldwin, Hattie Bernard, Pearl Bernard, Bonita, Kate Beebe, Kathryn Broughton, Annie Berkley, Viola Bancroff, Emyline Bart, Mabel Bouton, Mrs. Violet Butler, Beatrice Sisters, Mrs. Garnette Benedict, Lillian Buckingham, Leslie Bingham, Valerie Bergere, Anna Boyd, Florence Barringer, Johnston Bennett, Violet Barney, Kathryn Bradbury, Blanch Birchendorf, Addie Brandon, Mrs. Eddie F. Bower, Marion Ballou, Myra Brooke, Eleanore Browning, Leonnie Brunnette, Mrs. Harry Buchman, Catherine Brough, Florence Beardsley, Clara Bloodgood, Pera Bella, Myra C. Brooke, Mrs. Frederic Bock, Mynee Evyline Burroughs, Mrs. G. L. Beisk, Mrs. Katherine Bloodgood, La Bascomb, Evyline Barr, Winona Bridges, Fay Butler.

Clifton, Coralie, Ollie Cooke, May Capwell, Ethel Clifton, Emily Constantene, B. Cerf, Maud Lyle Courtner, Edna Clare, Rae Cooper, La Rena Cundy, Jeannette Campbell, Mrs. J. Cope, Marie Curtis, Dorothy Corbe, Mrs. Geo. Crowe, Georgia Caine, Marie Carlton, Mrs. Ada Don Currier, Carrie Cameron, Irene L. Cameron, Mrs. C. E. Cooper (Ida Lewis), Florence Clemmons, Mabie Carlton, Gladys Carlyle, Ellen Cummels, Harriet Clarke, Mrs. Geo. Cohen, Mrs. John Crockett, Ida Conquest, Carlotta Church, Toby Claude, J. Castle, Mrs. J. W. Cope, Beatrice Cooper, Fay Courtney, Ethel H. Clifton, Katherine Howard Call, Carrie M. Colburn, Marion P. Clifford, Adelaide Cushman, Mrs. Jerry Cohan, Jean Cowgill, Julie Cotte, F. M. Cottrelly, Eleanor Carvey, Bessie Challinger, Ethel Clemens, Mary Conlon, Stella Carl.

Darel, Bertha, Bertha Dean, Mary Davenport, Lisle E. Davis, Kate Doane, Hattie Delaro, Drew Donaldson, Rita Dore, Florence Wolcott Donaldson, Maude Reese Davies, Aurie Dagwell, Maud Daniels, Queenie B. Davis, Elizabeth De Witt, Marie Dressler, Lucile Dale, Francesca De Maria, Maud De Sion, Emily Dodd, Vail De Vernon, Eugenie Du Bois, Amy Lee Delamber, Florence V. D'Vernon.

Elliott, Maxine, Maud Evans, Edna Ewen, Blanche Earl, Carrie Ezier, Kittie Evans, Emma Earle, Bertha R. Earle, Mrs. E. Ellsworth, Madeline Easey.

Fletcher, L. M., Jessie Thompson Foote, Three Sisters Fanchionette, Flora Fairchild, Marcienne France, Hetta French, Della Fox, Pauline Fletcher, Fuerlinda Ford, S. K. C. Fisher, Eleanor B. Franklin, Lois Fuller, Mrs. Ford, Maud Fealy, Gail Forrest, Mellie Hunt Florida, Bijou Fernandez, Clare Ferguson, Grace Fleming, Minnie Fanchon.

Grantley, Helen, Sidnie Gill, Anna Goodwin, Carolyn Huestes Graves, Emily Greene, Mrs. Wm. Griffith, Bettina Gerard, Bertram Godfrey, Helene Gordon, Mrs. R. L. Griffen, Mrs. Bessie May Goodale, Marion Giroux, Alice Gray, Lottie Gilson, Gladys Green, Helen Gardner, Mrs. Effie Guise, Josephine Gassman, Clara Gielka, Florence Gear.

Mansford, Martha, Mary Hampton, Ethel Hunt, Jane Hamilton, Formosa Henderson, Mrs. Louis Hock, Jr., Florence Hawkins, Kittie Hamilton, Angela Haley, May Howard, Leona C. Howe, Mrs. Harry Hynes, Edna Hamilton, Mary White Hall, Caroline Hamilton, Cora Hummell, Carrie Phelps Howard, Maud Harrison, Grace Howard, M. Belle Harrington, Georgine Hague, Artie Hall, Ethel May Harrison, Maud Harrison, Edith Hutcheson, Olive Haskell, Georgina Hoyt, Grace Hadsell, Virginia Harned, Miss Horsfall.

Irving, Alice, Maud Ryan Inman, Georgia Irving, Hilda Inman.

Jefferson, Cecil, Erla C. Jordan, Ada Jones, Miss Johnston, Rose Justyn, True S. James, Harriet Jocelyn, Louise Jeffries, M. B. Jansen, Rida Louise Johnston, Alsie Joyce, Jennie Joyce.

Keefer, Ida Lewis, Susie Kirwin, Mrs. S. Seymour Kennedy, Rosella Knott, Katherine Kidder, Emily Russell, Katherine Keenan, Florence Kahn, Helen Kirby, Grace M. Kaigh, Priscilla Knowles, Sloan Kingsley, Dothe King, Julia Kingsley, Mrs. B. Kennedy, Mannie Kingsbury.

Lewis, Catherine, Sara Lascelles, Lily Lyons, Ella Lissard, Henrietta Lee, Mrs. Leissning, Rose La Harte, Sadie Lauder, H. Lord, Ethel Lyman, Carrie Lamont, A. L. Labes, Leah Lessi, Florence Lloyd, Edith Lemmert, Maud Lejeune, Erne Lascelles, Daisy Lovering, Gertrude Lewis, Morgan Lytton, Edna Earlie Lindon, Melva Delamar Lambert, Helen Lowell, Minnie E. Lane, Esthera Lyon, Mildred Lawrence, Madeleine Lawlor, Jeffreys Lewis, Margaret Lee, Edith Lindsay, F. E. Lincoln, Alberta Lee, Christine Langford, Carrie Louis, Emma Lester, Helline Lucas, Lilly Loyons.

Morton, Estrella, Lolo Morris, Mollie Moller, Myrtle May, Nettie Marshall, Anita Milani, Louis Morey, Anna B. Moore, Edith Martinot, Harriett May, Rose Melville, Mae Miller, Mrs. W. H. Miller, Mrs. Wm. C. Mason, Kate C. Medinger, Bessay Meredith, Hazel Morrison, Amelia Monsperker, Teresa Maxwell, Elbe Miller, Mrs. Dr. Chas. Mitchell, Mia Murdock, Sandol Milliken, Bertie May, Jessie May, Georgina G. Russell Miller, Mrs. John Moore, Lillian Mortimer, Sadie Miner, Harriet Mae, Catherine Milkins, Olive Madison, May Russell Muller, Miss Mac Miller, Ella Madleigh, May Mackenzie, Louise Mackintosh, Gertrude Macneill, Urzie McCleary, Anna McNab, Grace McLeod, Leila McIntyre, May E. McKay, Claire McDonnell, Mrs. J. McAvoy, Carolyn McLean, Nellie McIntosh.

Nichols, Mattie, Gwendoline North, Frederick L. Niblo, Jadee Noyes, Madame Rosine Nuville, Millie Willard Nelson.

Oakley, Laura, Helen Oberg, Maude Odell, Helene Ouillon, Merri Osborne, Mrs. C. A. Orr, Little Nellie O'Neil.

Paige, Mabel, Alice Pierce, Violet Pignott, Helen Pingree, Maye Post, Mrs. Paula Ward Poethe, Nettie Picket, Della Pringle, Nancy Poole, Mrs. Dora Palmer, Isabel Pingra, Papinta, Alice Pennoyer, Madeline Payne, Helena Phillips, Annie Palmer, Jola Pomeroy Price, Ruby Paine.

Randolph, Mrs. G., Dora Ronca, Pauline Rae, Miss Rae, Adele Richards, May Robson, Maybelle Rother, Selma Rawiston, Corrona Riccardo, Anna Viola Risher, Jennie Reiffarth, Adelaide Randall, Helen Robertson, Emily Russell, Fanny Rice, Maude Raymond, Helen Roytan, Joseph Redman, Meda Richardson, Gertrude Randolph, Laura Rowe, Camilla Reynolds, Nancy Rice, Mrs. Florence Robinson, Mollie Rawson, Francisca Redding, Mrs. Henry Roberts.

Sutherland, Lillie, Mabel and Ethel Strickland, Maude Sloane, Miss Stevens, Viola Sheldon, Mayce Scott, Pearl Seward, Mabel Sisson, Bessie Sears, Mrs. Geo. L. Stout, Mrs. Wm. A. Sands, Florence St. Leonard, Harriet M. Smith, Hilda Spong, S. Santye, Rose Sullivan, Marie Sauvage, Marguerite Sylva, Mrs. Eugene Sweetland, Mrs. Snyder, Minnie Seligman, Emily Sanford, Lillian Sterling, Edith St. Clair, Polly Stockwell, Hal Stephens, Charlotte Severson, Carl Smith Searle, Mrs. Josie M. Sullivan, Teresa Schwarz and Sisters, Miss M. Smith.

Tanguay, Eva, Lillie Thomas, Mrs. C. N. Taylor, Charlotte Tittell, Augusta True, Margaret Thayer, Alice Taylor, Emma Thompson, Maude E. Taylor, Sarah Truax, Margie Thompson, Gertrude Townsend, Jose Thill, Rose Thorn, Clara Thropp.

Underwood, Josephine.

Vance, Clarice, Lola Vance, Lottie Vincent, Eva Vincent, Ida Van Siclen, May Valentine, Evelyn Voltaire.

Wilber, Francis, Cora Williams, M. Cottrelly Williams, [illegible] Walker, Francis Whitehouse, [illegible] Webster, Mrs. [illegible], Annie Wright, Loretta Wells.

Young, Nellie.

MEN.

Amery, J. R., Richard G. Arthur, J. Le Roy Atwell, David Andrada, Edwin Arden, Geo. Andrews, [illegible] Allen, Albert H. Alsbee, S. Axelrod, Geo. Archer, Jack S. Allen, [illegible] Allen.

Bayes, Jas., Harry C. Burlison, Neil Burgess, A. F. Douglass, Harry Bukler, C. C. Burleson, [illegible] Mar, Ben F. Butler, Sid Blondell, H. W. Becker, Paul Brady, Theodore Babcock, Edwin Berry, John Bach, Harlan Byron, Arthur V. Bentley, [illegible] Baker, A. A. Beebee, Arden Benedict, A. H. [illegible], Chas. Bigelow, Herman Brandt, Richard Barrington, Edgar Bowman, Lou Blanden, D. T. Baker, Clarence R. Ball, C. P. Barton, Gus Bernard, Will H. Barry, H. St. John Brennan, Harry Becker, Fred E. Beane, Robert Benton, Edward Baker, A. U. Bose, C. C. Bartling, Burrell Barbarette, Eugene Bryant, J. F. Byrnes, Master Byrnes, Dan Baron, Fred Block, Edward A. Blaten, John E. Brenner, L. E. Bolton, Edwin L. Bolder, J. H. Barnes, Ned C. Bates, W. E. Beyer, W. A. Bruce.

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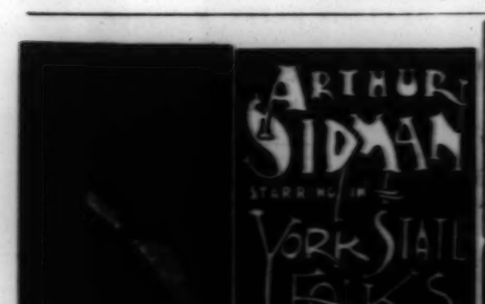

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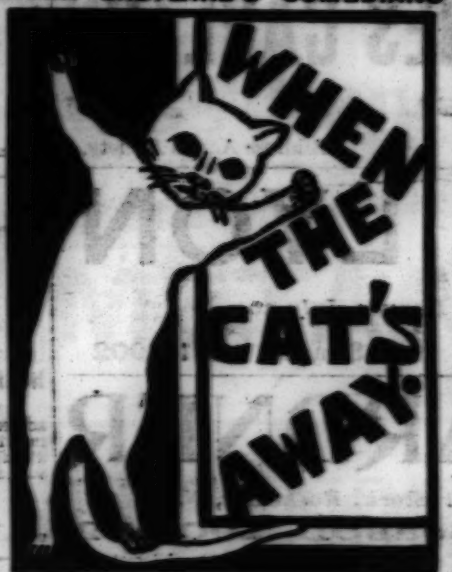

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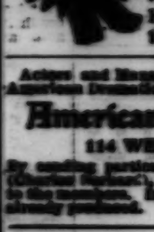

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